

URBAN GUERRILLA ZINE

Issue #12

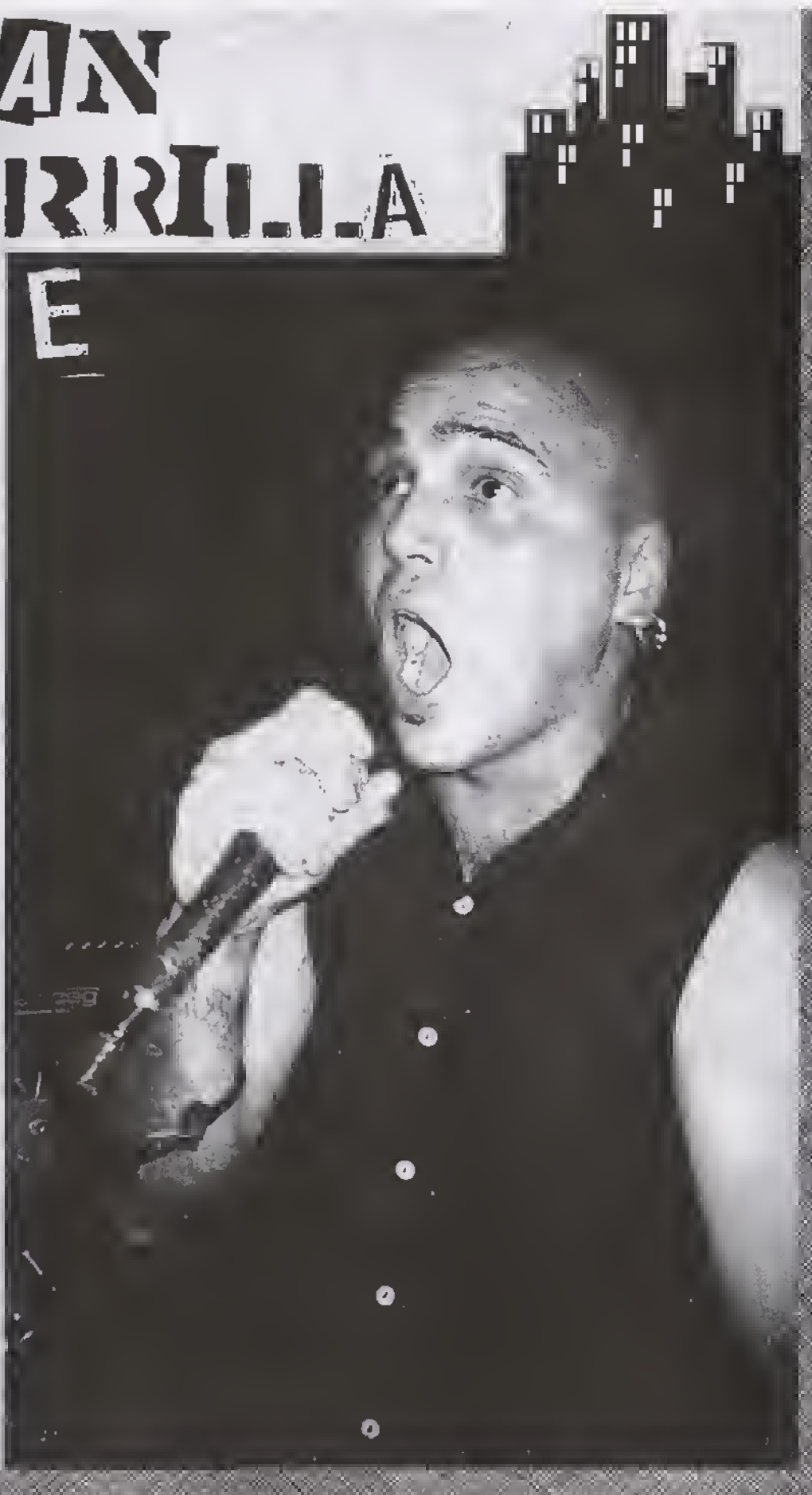
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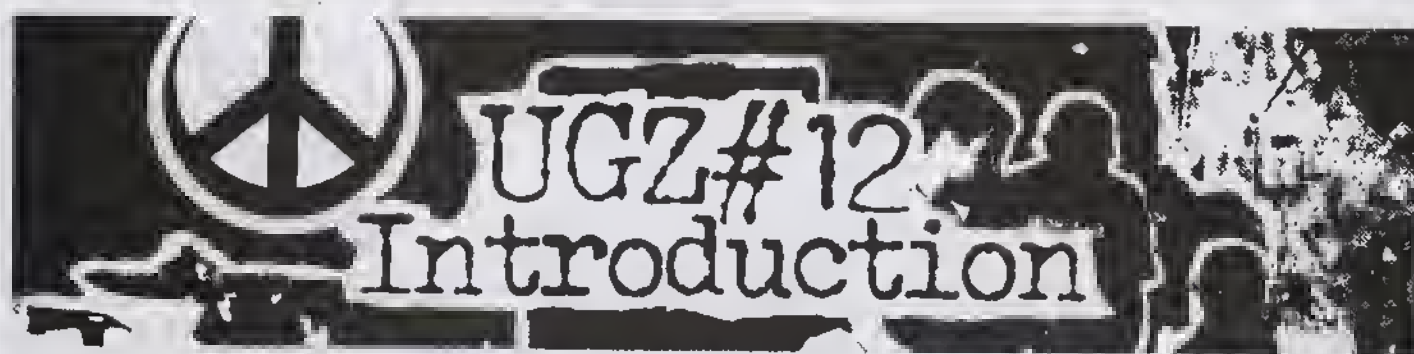


D.I.Y.
Underground
ZINE



MUSIC, PHOTOS,
ZINES, FILMS,
COLUMNS,
WINGNUTS, +
FRIED BANANAS!!!



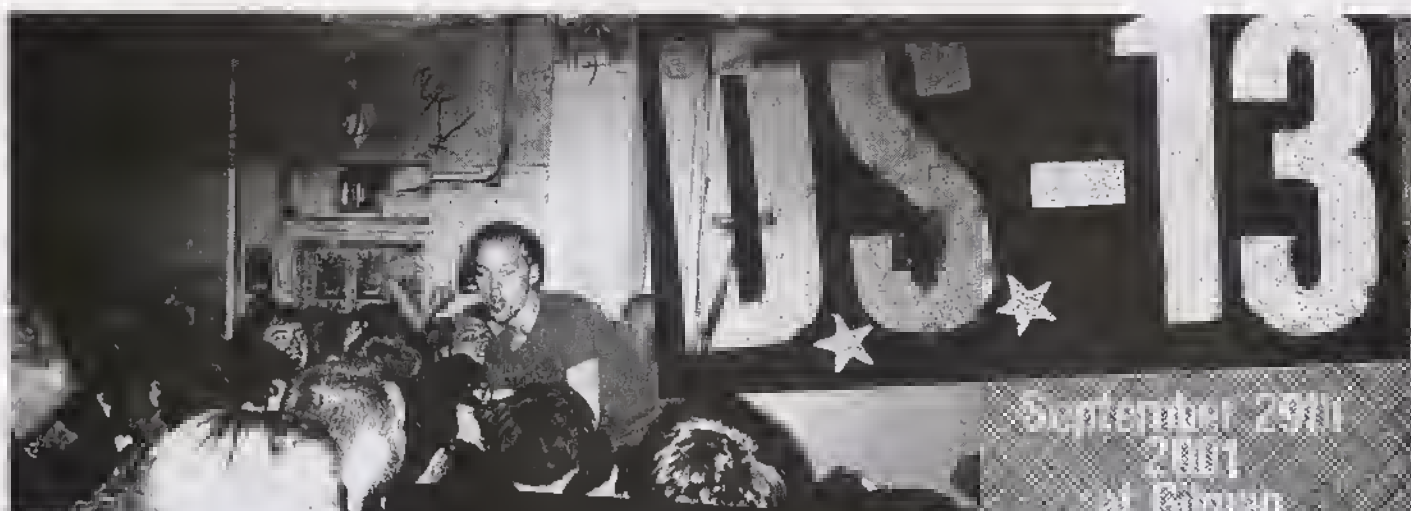


Wecome to yet another issue of UGZ, and don't ever think for a moment that your loyalty isn't apprecitaed, because, well, that's a fucked up way of thinking. The truth is this zine would not have made it to issue #12 without some of our readers/contributors stepping up to put in the energy that's needed to do a zine like this one. That said, I have to say that your editor (A loose definition for sure) is for the first time at odds with some of the contributions in this issue, and I only point this out as a challenge to anyone who feels the same. You can contribute response columns, articles, etc. to the next issue of UGZ, but if you don't, then please don't talk any shit, because that's all it will ever be... Paz, JAY PMB#419,1442AWalnutSt.,Berkeley,CA94709,USA

"We condemn all military action/ The power and the destruction/
The force used against our will/ The useless blood they spill/
The guns and bombs are very real/They're meant for use against
you and me/ And maybe you'll soon discover/ That it's not for
defense or any peaceful matter/Like sheep you go in for the
slaughter/You don't even bother to ask what for"
-CRUCIFIX "How When and Where"

This issue's contributors

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XXXXXX "S.T.F.U."/Thanks to R.I.D. Fest Bands:SHITLIST/CATHETER/
SBITCH/FUERZAX/ATROCIOUSMADNESS/ELEPHANTMAN/DYSTROPHY/XXXX
VOETSEK/DELTAFORCE/NIGELPEPPERCOCK/CRUEVO/BRAINOIL/XXXXXXX
BLOWNTOBITS/RAZED + JohnTheBaker/MykeeBurntRamen/ XXXXXXXXX
TheCRIMSONBABOON/WENDY-OMATIK/MIKE&MAXIMUMROCKNROLL/&NICK!



September 29th
2001
at Etna

Not pictured are
BEWARE & STEU

BLOWN TO BITS



LIFE'S HALT



All photos by Susan P. L. N. K.



EXCLAIM xxxJAPANxxx



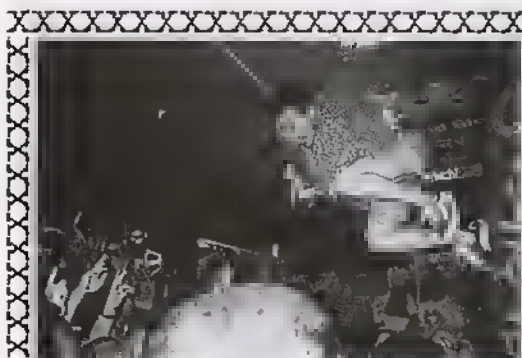
MISSION RECORDS xSFx



xRENOx
xBurntxRamenx

IRON LUNG

Photos by:
Susan P.U.N.K. &
Jason Valdez



JELLYROLL ROCKHEADS

Thrash!

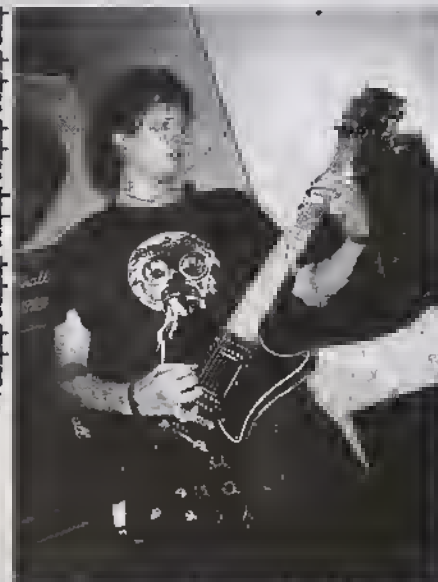
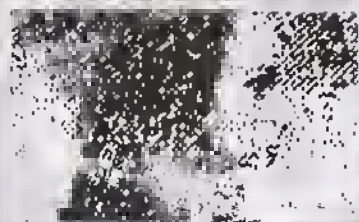
XXX



LIFE'S HALT

Final
NorCal
show at
MissionRex

2001

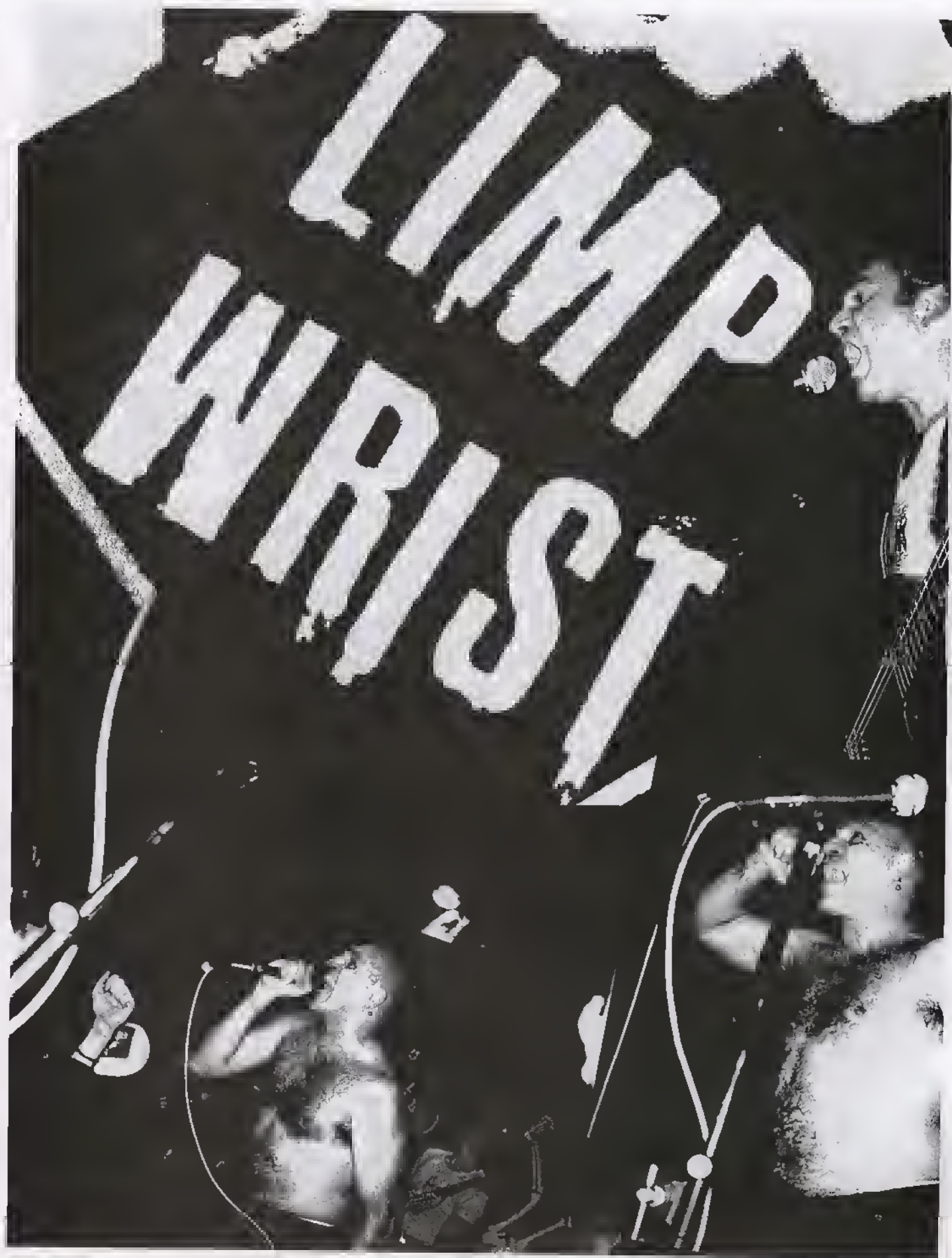


Later that same night, down the street at The Balazo,

BRAINOLL + ARTIMUS PYLE

Picts by Susan

The crush was on xxx



RUTHIES • INN

Jay: Okay, here goes question number one. Are you originally from the Bay Area?

Wes: Yes.

Jay: Okay, here (Laughter) goes question number two. Where in the Bay Area are you from?

Wes: I grew up in Alameda. That was many moons ago. I went to grammar school and high school there.

Jake: When and where did you first start booking and promoting punk shows?

Wes: Okay, actually I was managing a band called VITAMIN E. They were a band out of Oakland. They were funk. They put out an album, a record, called "Vitamin E". At any rate, the band leader, the song writer went to New York with some people. One of which was Freddie Hughes who refused to sign anything. He had a big R&B hit, "Send My Baby Back", which is an all time favorite. At any rate, he was the only one

who wasn't signed to anything and his particular song turned out to be the hit. Anyway, he came back from New York with an album, but no band. So I helped him put a band together. The point of the story is that I went to this one gig with him one time and suddenly there were like three people there who said they were the manager. So I confronted the band leader, and he equivocated, and I just walked away from it. A couple of months later a friend of mine said, "Hey, let's do something. Let's go hear some rock." I said, "Let's go to the Keystone." He said, "No, there's a band over in the city I'd like to catch." I think it was the MUTANTS, NEGATIVE TREND, and so forth and so on. Anyway, when I saw the MUTANTS, and the energy that was happening, I was totally impressed. I wanted more of that. The rock scene was pretty much big huge concerts, and you know, the biggest shows in the history of the world. You get a seat and with bi-glasses, you can probably see the act. I went to the show and really got turned on by the MUTANTS, and at the same time the rehearsal space I had for VITAMIN E...uh... I just advertised for other bands. Ted

Falconi responded, and the band came in there to rehearse. He (Ted Falconi) took me to a big warehouse gig on third street, and there were lots of bands playing. Anyway, the scene really turned me on. There was pretty much

nothing else happening. The rock scene was pretty much rock stars.

JAY: Was this around 1979?

Wes: It was like 1979. I started doing shows. My first show was at San Pablo and Hearst. It's now a Carribean place.

Jay: Carribean Spice?

Wes: Yeah. I started doing shows there. However, I think the first shows I did were at the Reel Theatre in Rodeo. I knew the person who was running the club, and I asked him if would like to do some punk rock. He said

he would, and we did early shows with all the bands of the time. There was THE OFFS, DEAD KENNEDYS, MUTANTS, and so on. The whole punk scene was at the M a b u h a y Gardens. That was the only place you could play, so

when people got a chance to play outside of the city they jumped at it.

Jake: How was it received out there?

Wes: It was with curiosity.

Jay: All locals?

Wes: No, it was pretty much all City people. At that time in Rodeo, I mean you'd get there and there was roosters crowing.

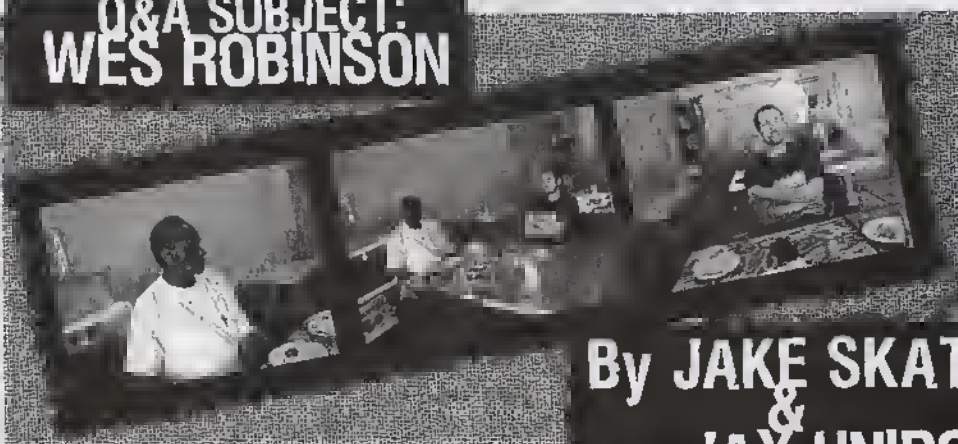
Jay: Did Ted Falconi help you out with those shows?

Wes: He may have helped me do it. I mean he was my guru at that time, you know? He had a band at that time called SST, I think. They also played there. They were quite a band. They were an art punk band, and it's too bad they broke up. That's pretty much where I got my feet wet. Now, probably the most exciting gig I saw there was the DEAD KENNEDYS. Jello Biafra, you can say what you want about him, but noone could ever say he doesn't have a lot of gumption. At any rate, he appeared on stage, and there was this table filled with a bunch of bikers drinking beer. In the middle of one of his songs he (Jello) walked off stage, and he walked over to there table, and he turned it over. (laughter) He just turned

it over, knocked down their chairs and everything, and then he went back on stage.

Jay: How did the bikers respond?

Q&A SUBJECT: WES ROBINSON



By JAKE SKATE
&
JAY UNIDOS



Wes: They were so surprised and taken off guard that they thought it was funny. They're looking at each other going, "What the hell?" He came again, but this time they were ready. He got a lot of ashtrays in the face. At any rate, the first shows I did in the East Bay were at a place called Aitos. Originally it was a post office, and I think a Syrian cultural group. They had rented it to someone who was doing a lot of Greek dancing. The movie "Never On Sunday" that brought about a big Greek dance that was the craze for a while. I did some shows there. The most notable of which were the AVENGERS and the DILS. They both played there, and they both drew large crowds. I did about four or five shows there, and I would get calls from all over from bands that wanted to play there. Most notable of which was the GERMS, who wanted to play there. I had never heard of them before, and didn't know anything about them. Wish I had booked it. The final gig there was...who was the band? I can't remember. Someone was making a movie called "Louder, Shorter Faster", and anyway, they brought a case of spray paint cans to the gig. There was a Berkeley band, I forget what they were called...Anyway, nobody was into them, and when they went on stage everybody went outside. I thought they were all going out to smoke their cigarettes. I didn't think anything of it until after the show I went outside. It was terrible. They just totally graffitied every store front, the bank got it pretty bad, the sidewalk, and I waited for some kind of law suit, police or whatever. Never happened, we got away with it, but I didn't want to do any more shows. The next day I went around trying to clean as much as I could of it up.

Jay: At which point did you decide to try it again and do Ruthie's Inn?

Wes: I got a divorce, I got fired, and I got kicked out of the house. I needed something to do. So I went by Ruthie's Inn, and it was a place that I'd always looked in. They owned the building, that's why they were able to have it for so long. They had this bar, and this big long hall, but nobody was there. So I proposed turning their business around. At one time it was kind of a great rhythm and blues club, kind of a legendary place. I told them I'd turn their club around with rock'n'roll. They equivocated on it. I went out and told them I'd get insurance, which I did. I did my first gig then, which was BAO BRAINS. I brought BAO BRAINS out to the West Coast. They came out here to do the Elite Club, and they like the area so much, and they were staying at Barrington Hall. After that gig, it was a big gig at the Elite Club with L.A.'s WASTED YOUTH, BAO BRAINS, and a whole bunch of other bands. Before the gig everyone was really going there to see WASTED YOUTH, but...I'm trying to figure out what happened...but someone said the singer for WASTED YOUTH peed in a container and sprinkled the crowd with it. So from that point on everyone hated the band. Anyway, BAO BRAINS went on and the rest is history. Everybody went berserk because they had never seen a band that fucking good, and it was definitely punk rock, with reggae.

Jake: Okay, with Ruthie's Inn, when did you start to book metal bands with punk rock? Was it when the crossover scene began to come about?

Wes: Metal I think was about to re-generate itself. My introduction to it was through Randy Rampage, the bass player with D.O.A.. The original bass player. We were pretty good friends in terms of talking, and calling each other on the phone. Now, he was out of the D.O.A. band at the time. So we just talked about doing metal, and so forth and so on. The manager, his name is Adam Siegen, he was managing EXODUS, and he came by with the singer Paul Baloff. They needed a place to play because they had been banned forever from the Keystone. So I hooked them up and started doing some bookings. Also I did an Eastern Front, and that would be like 1983, when I started mixing with punk and metal. Punk day, and metal day, etc..

EXODUS, when I saw them, and saw their crowd, they had borrowed quite a bit from punk rock. Shortly there after I got a call from someone to book...I think it was ARMOURED SAINT, but the Keystone stole my show. It was LAZ ROCKIT, the manager from LAZ ROCKIT, he kind of stole the show, but SLAYER called me to play there (Ruthie's Inn), and so I booked them. The initial SLAYER was funny, because I used some of their promotional material which was this big photograph of the band, and sort of a bunch of ghouls. Anyway, there was no other place in the United States for any band to play, to do thrash metal or speed metal. So Ruthie's became the world mecca for that. At the time I didn't even know how big the buzz was. So it was the home base for speed metal, and this kind of metal hated all of the old forms of metal. They were a lot closer to punk rock. I think NEUROSIS...I'm trying to figure out...I know they were a punk/metal group. What happened was all these kids in the audience came out with bands. Like POSSESSED. There were all kinds of kids who came to the shows, and suddenly they got in a band that turned out to be real hot. That's pretty much how it all started, at Ruthie's.

Jake: Were there ever problems with skinheads or gang violence at shows?

Wes: In the original punk scene there was everything, then later there was this period of political correctness. I'd say Jello was the vanguard of it. Jello and the guy from Maximumrocknroll?

Jay: Tim Yohannan.

Wes: Yeah, Tim Yohannan. To tell you the truth, Tim came to like the last punk gig in Berkeley. There had been like ten club punk gigs in Berkeley, and he never even showed up. He showed up to the very last one. There was an RAR movement, collective over in the city, and myself and Steve Tupper (Subterranean Records) would go to the meetings, but sometimes we'd go to the meetings and they just wouldn't happen. So we thought, why don't we just get together another cell in Berkeley? Which we did, and there was this big tug of war, and that's pretty much how Tim got into punk rock. From that point on he moved away from rockabilly. They did a lot of rockabilly at Maximumrocknroll, and after that he became more involved with punk rock.

Jay: When you started Ruthie's, did you try to pattern it after any already existing clubs in the Bay Area?

Wes: Before Ruthie's?

Jay: Yeah, was there any club you liked a lot?

Wes: The Mabuhay. Do you know where the Stone was in the city? Before that it was another rock club. It was kind of a loosely arranged club where by the owner would rent it to various people. Anyway, the people that got that going used to do a club in the City called...it was a place called the Matrix...No. Where was the place where JEFFERSON AIRPLANE used to play? It was a small club where all of the sixties rock bands came out of. Anyway, the people who ran that club started this club on Broadway, across from the Mabuhay. The people that initially got it going had great shows, like IGGY POP. I saw the WAILERS. A friend of mine called said, "Hey, BOB MARLEY and the WAILERS are playing." So I went there, and I know it was a gig they took on with like three days notice, and my god. I went there and the place was mobbed. I got roped into reggae with the real deal, Bob Marley.

Jake: Were there any bands that you wouldn't book because of their reputation, or because they had disrespected the club?

Wes: Me! I'm pretty outrageous when it comes to booking bands. I'm sure I'm the only person in the world who ever did GG ALLIN twice. That name struck the fear of a god in a club. So I booked him twice, once at Ruthie's, and he promised me he wouldn't poop, and he didn't. What was the band that almost closed Gilman Street down?



Jay: INSAINTS?

Wes: INSAINTS. Okay, I booked GG ALLIN and the INSAINTS. The INSAINTS were headed by this woman who was trying to be a female GG ALLIN. So they played first, and they did their best to upstage. GG ALLIN was the only performer I've ever seen where the crowd stands back. At this one show at 650 Howard, it's now some sort of gentleman's strip club, but anyway GG ALLIN played there.

Jay: What are some of the bands that are synonymous now with Ruthie's Inn?

Wes: My house band was SUICIDAL TENDENCIES. Oh SLAYER, MEGADEATH...

Jake: MEGADEATH?

Wes: Yeah he had 36 Marshalls! It was just a wall of noise. Who else? OKs, FLIPPER.

Jake: Throughout the eighties, were drugs a big part of the scene? Did it lead to a lot of bands breaking up?

Wes: Oh I think that's like a universal story. That's universal for any period of music. That's just the nature of the beast.

Jake: Okay, was it more accepted back then?

Wes: No, it would be more accepted now. I mean, god, even in my day, one seed and you could lose your vehicle. Probably a felony charge. One seed is a felony. One joint is a felony. Back then it wasn't about the joint, it was the conspiracy. You were conspiring to smoke that, even if they didn't catch you.

Jay: What year did you start Ruthie's, and then what year did it end?

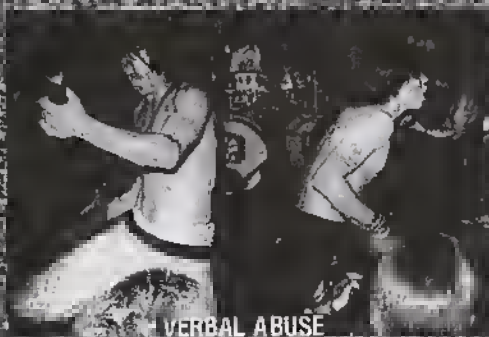
Wes: It would be 1983, because that's when I got divorced. That's when it started.

Jay: When did it end?

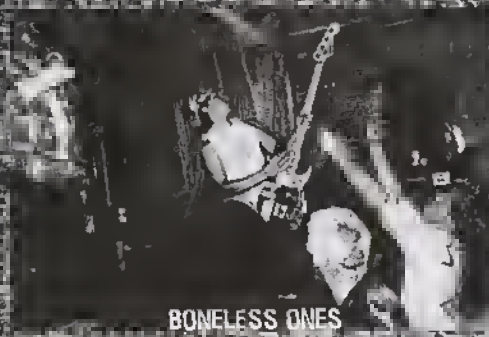
Wes: Ah, I got tired of doing it, and I wanted to do something else. I sort of took a break, and then various other people would come in. It lasted, I would say, from 1983 to 1987.

Jake: Did the bands get paid pretty well, or was it mostly a matter of just getting their music out there?

Wes: The only bands I would say that made any money were...there was just no money. I charged six bucks, and that venue would barely stay alive. The real reason why the place stayed available was because they owned the property. There was no deadline for rent. There were periods at Ruthie's when I would have all of



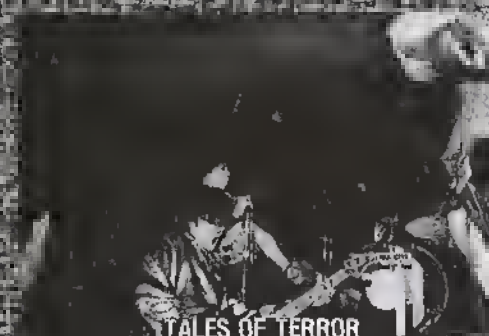
VERBAL ABUSE



BONELESS ONES



SACRILEGE BC



TALES OF TERROR

PHOTOS BY
MURRAY BOWLES
From Boner & Alchemy Records
LP Sleeves and Inserts

these bands play, all this punk-metal...I would say the band that went from punk to metal, the most notorious band. Not notorious, but the biggest band was...

Jake: ATTITUDE ADJUSTMENT?

Wes: Did they go from punk to metal, or did they go from metal to punk?

Jake: Punk to metal.

Wes: Really? I think that originally they were from the metal scene doing punk rock. Who was the lead singer with ATTITUDE ADJUSTMENT?

Jake: Andy Anderson was the first one, and then it was Kevin...

Wes: He's definitely out of the metal scene. Anyway, SUICIDAL was total, total, total punk rock. What was the name of that English band? The one with pyrotechnics? Anyway, SUICIDAL wasn't yet the speed metal band they soon became, but they had such a buzz. I was visiting a good friend of mine, probably in college was my best friend. His thirteen year old son was blown away in the middle of a conversation when he found out that I knew the DEAD KENNEDYS. So I did some shows in L.A., and he told me about some friends of his, and wanted me to book them. They were called SUICIDAL TENDENCIES, and I did try to book them, but the headlining band, which were the CIRCLE JERKS, said that if they (SUICIDAL TENDENCIES) were on the bill, then they (CIRCLE JERKS) wouldn't play. They had no place to play, and all of the other bands hated them. The L.A. band were all gangs, because they were all different little different communities. L.A. is just a bunch of small towns put together. SOCIAL DISTORTION was from Fullerton, and when they played all of the Fullerton roughnecks would show up. Blah, blah, blah, and there would be these battles...these legendary battles outside of clubs and so forth. SUICIDAL had a really rough and dangerous crowd. They had a mixed crowd of Mexicans, Blacks, and Whites, but anyway they did an Eastern Front and BLACK FLAG headlined the show. A series of events were staged, and the next year they headlined. One year they opened a punk show, and the next they headlined a metal show. Who played was...SUICIDAL headlined, because "Institutionalized" came out and it was a big hit, but it was like EXODUS, SLAYER, and BLUE CHEER! BLUE CHEER played. That's a show in itself, but we had all these like wimpy opening bands, like PANTHER. You know, I did a friend a favor. They didn't even deserve...but anyway, I forget some of the other bands. For that particular show I served

beer in the park, and Miller beer co-sponsored the show. I worked on this for a year, so by the time I applied for the permit it was already approved by the city council. Anyway, the show went bad, and basically we were way behind time, and suddenly it's ten o'clock. There were two bands left. One was EXODUS, and one was SUICIDAL, and the cops were talking about closing down the show. I knew that if EXODUS didn't play the crowd would go crazy, and I knew that if SUICIDAL didn't play... (laughter)...well, the lieutenant came over, and I explained to him that the best thing to do was to just let them play, and I will guarantee you that nothing will happen. If they don't play I won't guarantee you anything. Anyway, he let us go, and they played. That was, I guess, a turning point in history. As far as bands going from hardcore punk rock to metal.

Jay: What year was that?

Wes: 1983.

Jake: What were politics like in the eighties?

Wes: Where?

Jake: In the scene?

Wes: Most scenes, any scene, is mostly a microcosm of society as a whole. If you have, like in the punk scene...kids coming out of art school...you know most of the early bands came out of art school? The art institute in San Francisco.

Jake: PC?

Wes: The early punk scene was better than the PC scene, because the PC scene was like crap. The PC scene was lead by Paul. No, not Paul, but by Jello, and that Maximumrocknroll guy?

Jay: Tim Yohannan?

Wes: Tim Yohannan. It was lead by them, and they wanted a pure scene. No smoking, no drinking, and Tim had this idea of a club catering to all this, so he formed Gilman Street. He devoted his money, his energy, and etc., etc., etc. I was the big enemy. They desperately tried in every way to sabotage everything I ever did. The Eastern Fronts were hated. Jello, personally, tried to talk to bands like CIRCLE JERKS, and he played a strong part in my not being able to get those bands to play. However, DOA played. I can't recall if it was number one or two, but they did play. FLIPPER played, and a big fight broke out on stage, and Steve, the drummer, never stopped drumming. (laughter) And someone picked up the mic and said, "You're all grown men beating up thirteen and fourteen year old kids.", and Ted Falconi picked up the mic and said, "When you jump on stage and fuck up somebody's equipment, you're not a minor. You're an adult!"

Jay: So did Gilman, the club, undermine Ruthie's, or just undermine you personally?

Wes: No, no, no. Ruthie's Inn was underground. (pause) So was Gilman Street, and I think Gilman Street was great. I think it augmented the scene, and later toward the end, Tim hated the PC scene. The last time I saw Tim he asked me, "You ever going to do another Eastern Front?" I guess he mellowed out, or something. I don't think that anybody can take a scene, a sociological thing, and shape it into their own private little world. I think that's what the PC thing tried to do. I once called someone, trying to book their band...I was trying to book MINOR THREAT, and I called Ian.

He was pretty dumbfounded...horrified that I would even call him. I never got a chance to book MINOR THREAT, but I like their music.

Jay: How hard would it be to do an Eastern Front today?

Wes: Oh, it's a lot of work. I'd like to do one, but only if there was a favorable response.

Jay: How hard is it to get the permits?

Wes: It's probably harder today than before, but it was always difficult. I

remember the first one I did. There were a lot of meetings with the city, with a lot of people, but there was this big meeting. At this big meeting, Southern Pacific was there. The attorney for Southern Pacific, and he voiced the concern that if they (Southern Pacific) were bringing some sort of noxious material from somewhere, chemicals or whatever, and the train had to come to a sudden stop because there was some kid who had OD'd on drugs, and passed out on the track, then the whole city of Berkeley would have to be evacuated. That was a tough one. I kind of froze on that one, but he mellowed out later on. Southern Pacific would always provide security.

Jay: They paid for security?

Wes: Well no, only along the track. A lot of people tried to sneak in. You can confine it to the point where there is only one legal way to get in.

Jay: Do you remember those BTU guys sneaking in on a boat?

Wes: I remember people swimming across to get in. I figured that if they were going to go through all of that hassle, then let 'em in. Some guys did rent a boat, and they were ferrying people across, but I think they only got like seven or eight people in.

Jay: How much of a loss did you take on that show?

Wes: I would say the whole show, the budget, came to about \$25,000.

Jay: You needed to make that much?

Wes: That was how much I spent, and needed to make at the door.

Jay: How much did you actually make?

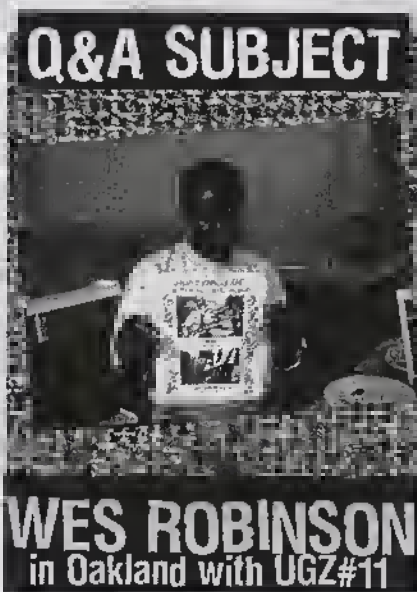
Wes: I'd say, the first one, probably seven or eight grand. the second one I scaled down a bit and did it all in one day. It turned out to be a great show. CHRON-GEN, you remember them? When I did the third one that came pretty close to breaking even. You got to remember that this show was hollywooded, by Maximumrocknroll, and all of those who held Maximumrocknroll as the bible. That's a lot of people. It was a lot of fun doing it. The reward is in the doing, you know? You don't always get your just rewards. I had fun doing it, and that was my reward. It was a lot of work.

Jay: When did you first meet Dave Chavez?

Wes: I had this band called X-ISLES. Initially it was a rock opera, then it boiled down to just a band, the X-ISLES. I was looking for a bass player, and I found David at a yard sale. At any rate, Dave, I was told, was a good

bass player. Someone at the yard sale was in a band with him, I think it was called MURPHY'S LAW, when he was about thirteen or fourteen. He was kind of legendary for being a real good bass player with lots of energy. A sight to see because he had mastered all of those WHO jumps. I don't know if he does that anymore, but he used to really act the fool. A lot of stage presence, a lot of charisma. That was a really young, good band. I thought it was one of the better bands I had ever worked with, and certainly one of the better bands that David was involved with. He didn't own a bass. So we had to come up with a bass for him for the first gig, and when we played the Mab, or course, that got stolen there. When he got through playing he went to the bar to get a drink, and of course the bass got stolen, then it got stolen a third time...I don't know. Dave was a lot of fun, a very loveable person, and basically a good person, you know? Jay: What are some of your favorite bands of his that played your club?

Wes: I think they were all good. I think that every band he was in...let's see, there was CODE OF HONOR, SICK PLEASURE, X-ISLES, VERBAL ABUSE, yeah.



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NINE SHOCKS TERROR Zan and tea Art of Smiling Yoni Ass The 'lost' LP re-issued. This is a totally remastered and remixed second release of the hard to find first LP which came out on Devor Records of Japan in 1993. An over the top wall of threat. Brutal no holdin' back music. Amongst this in the most powerful material in the recent Interm band in hardrock today. LP HC1204

MISERY The Early Years Includes the Born, Fed, Slaughtered, Blinded, and Children of War 7" in. This Minny ride of the split LP with SOS and the Production Through Ordination LP. 71 Minutes of Anarchy n'lyt in apocalyptic crust. Split release with Cynics Against Humanity Records. CD HC5084

DS-13 Killed by the Kids One of the dirtiest band in hardrock today. Amazing second LP of early 80s-n'lyt thrash! HC/pink. Excellent production. Pnahead power art. LP HC1201 | CD HC5001

Y/A When Holl Fronzon Over Compilation LP Inaining Codn 13, Minny, Dreadnanght, Onward To Mayhem, Ardn Chapman, Segue, Lead the Machine, Sordred, Celloned, Fallin Gracea, and Ponginn Piste. All new material by 11 Minneapolis punk/HC bands. Stylm vary from nitest punk, to nrral, to gind, but it's all punk and all Minneapolis. Split release dntwinn Havoc, Sin Frontier, and local bndn. HC1101

SMITSYSTEM Enkol Rno Tili Rändinnon Second LP from the mariners of dark Swedish hardcore. Knovy and drual b-beel mixed with crusty HC and Thrash ryles. A pulverizing steamroller of Swedish hardcore. Split release with No Tolence Records of Sweden. LP HC1105

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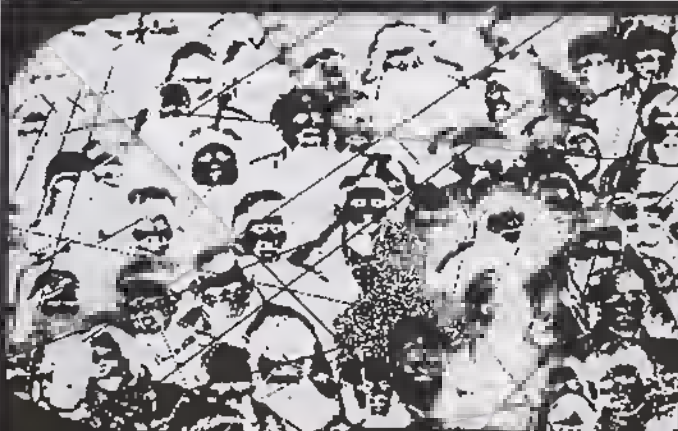
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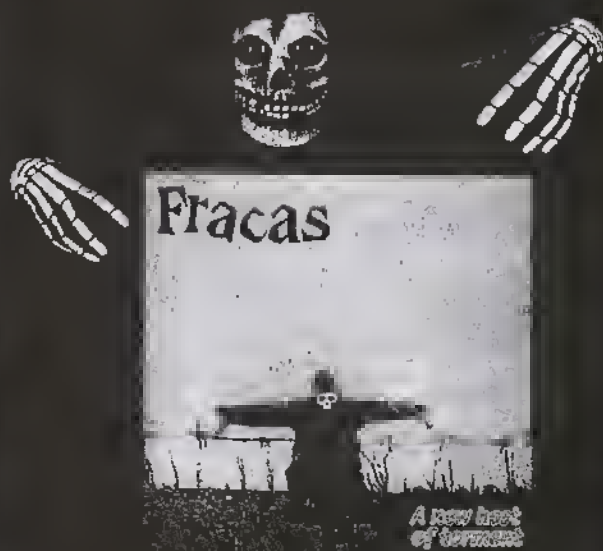
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A Communique From The Cruevo Haus, Formerly the Haus of Murder DOGTOWN, USA Oakland!

I originally planned on submitting only an interview with the infamous Anarchy Al to Jay for this edition of Urban Guerrilla. However, I felt that not enough rational attention and discussion has taken place in the Oakland "punk scene" after the 9-11 tragedies to justify my submitting what is certainly intriguing, but admittedly fairly light reading on its own.

There are many reasons for anger towards the United States. I would say "you could write a book", but people HAVE written books, thousands of them, outlining the vast and complex reasons for continued oppression in the world. You can find and read those on your own time. To keep things short, this is a brief article outlining some of the factors that lead to the attacks on the Trade Center towers and Pentagon. This is all just factual information, delivered with very little of my own opinion injected into the mix. Just so you know my opinion: without U.S. support, I don't believe that the groups that perpetuated the attacks of 9-11 would have existed, or even if they did, would have been powerful enough to carry out such an attack. The unfortunate victims in the game of the rich elite were, as usual, janitors and data entry clerks, people who were innocent victims of a complicated situation most of them probably weren't even aware of. The complete story is not presented here. What is contested in particular is the notion that the U.S. actions in Afghanistan that led to the creation of Al Qaeda, the Taliban and other groups were good in intention. I also don't believe that the horrible violence U.S. policy caused there, violence that has now spilled onto our shores, was an unintended consequence of necessary action to "protect" anyone or anything besides the interests of rich people. That being said, read on....

The United States has historically been isolationistic in rhetoric and domestic policy. However, it is also a nation which was born out of

massive scale colonial imperialism and continues to prosper mainly through economic and military dominance around the world. While quick with libertarian criticism of the domestic and foreign policies of other nations, the United States is also the only state actor ever branded a terrorist (or, more precisely, found guilty of the more diplomatic term "unlawful use of force" in Nicaragua) by the World Court at the Hague. This judgement was contemptuously rejected by the United States when it was handed down, and the U.S. simply responded with increased illegal offensives. U.S. comfort with hypocrisy in policy has made the famous Winston Churchill quote "the enemy of my enemy is my friend" the most often adopted tool in the pursuit of U.S. interests. It has also made placing blame elsewhere for negative outcomes resulting from the utilization of this strategy a normal part of U.S. foreign policy.

In a fashion similar to many other examples in history, including numerous South Asian regional examples, the United States exploited the interests of certain groups, both inside and outside of Afghanistan to influence conditions surrounding the Soviet Union's 1979 to 1989 war there. Covert U.S. agitation was partly responsible for the Soviet Union's invasion, and nearly completely caused its failure over the course of the war. As has often occurred in various circumstances within the South Asian region and elsewhere, the United States' mishandling of a delicate political situation has led to tremendous regional destabilization, upheaval and civil war within the borders of Afghanistan, and ultimately to greater global problems. In particular, U.S. policies in Afghanistan created powerful groups of so-called Islamic "holy warriors" or mujihideen. In a familiar pattern, the United States, in the

wake of Soviet defeat, directly supported warring mujihideen factions in an unsuccessful attempt to centralize power in a fundamentalist Islamic group which could be made friendly to U.S. interests. During this time, the U.S. and its regional partner, Pakistan, backed one mujihideen group in particular called the Taliban in an attempt to create a totalitarian regime which would cater to the U.S. in the region. U.S. policy makers knew that their strategy would lead to horrible slaughter, human rights abuses and oppression in Afghanistan, and accepted these facts as so called "collateral damage" in achieving what they perceived as a greater goal.

The United States' foremost assistant in covert operations in Afghanistan was Pakistan's ISI, or Inter Services Intelligence agency, who were trained by the "CIA and the French SDECE" (Rahul Bedi, Sydney Morning Herald September 27, 2001). During the Soviet conflict, the CIA and ISI favored building up Islamic fundamentalist warriors, or "mujihideen" to fight against the Soviet army. These factions were funded and trained either directly by the CIA or in tandem with Pakistan's ISI. According to a wide array of sources "the ISI 'ran' the mujihideen in their decade-long fight against the Soviets in Afghanistan" (Bedi) throughout the 80s. Many of these mujihideen were non-indigenous people recruited from throughout the Islamic world to fight in Afghanistan. Selig Harrison of the Woodrow Wilson International Center for Scholars was an advisor to the CIA during the Soviet period of conflict in Afghanistan. At the time a senior associate of the Carnegie Endowment for International Peace, Harrison says "They (the CIA) told me these people (the mujihideen) were fanatical, and the more fierce they were the more fiercely they would fight the Soviets. I warned them that we were creating a monster." Harrison also notes that "the CIA made a historic mistake in encouraging Islamic groups

from all over the world to come to Afghanistan" (Times of India, 2001).

Many others do not share Harrison's view that the CIA "made a mistake", or were not capable of foreseeing the likelihood of a horrific outcome when enlisting "fanatical" religious fundamentalists to fight a bloody war. These were groups with what one could fairly easily argue were "fringe" outlooks within the context of mainstream Islamic belief, well funded by the U.S. and other non-Afghan groups, trained by American forces and armed to the teeth with cutting edge

American weapons.

Metaphorically speaking, this technique could be considered about as safe and logical as giving Pat Robertson, Operation Rescue and David Koresh enormous arsenals, training and funding. In this light, arguments that the brutal outcomes were an honest "mistake", that the CIA had no idea that this policy was almost guaranteed to result in unbridled violence of some kind, seem pretty far flung. These

groups were extremely violent as a whole, universally committed to fighting the Soviets until the death, but otherwise were largely fractious and even unpredictable. For example, among those welcomed by the United States a warrior and source of funding for the resistance against Soviet forces in Afghanistan was the wealthy Saudi Osama bin Laden, now viewed widely as a dangerous terrorist and murderer. At the time, bin Laden was given free access throughout Afghanistan by both the CIA and the ISI in addition to training and access to weapons. Although the global consequences may not have been anticipated, much of the horrific out-



come, including infighting among armed groups and terrible oppression of the Afghan people, was doubtless anticipated. As is detailed shortly, while oppression of the people of Afghanistan may have been regarded as an unfortunate side effect, factional infighting was in fact an actively pursued consequence of the oft used "the enemy of my enemy is my friend" strategy of U.S. foreign policy. As CIA Director William Casey said during the Soviet war in Afghanistan, this was "the kind of thing we should be doing", (James Ingalls, Z Magazine, 2001) as American lives were not at stake, and political consequences at home were minimized.

James Ingalls, a member of the Board of Directors of the Afghan Women's Mission, and Staff Scientist at the California Institute of Technology, suggests that "President Carter gave the green light for covert support to the mujihideen six months before the December 1979 invasion" of Afghanistan by the Soviet army. (Z Magazine, 2001) This points to a clear U.S. interest in luring the Soviet Union into a debilitating war in that region. If the intentions still seemed unclear, Zbigniew Brzezinski, then National Security Advisor, was quoted as saying that the reason behind this particular policy move was "drawing the Russians into the Afghan trap." (James Ingalls, Z Magazine, 2001) After 10 brutal years, U.S. policy objective was reached and the Soviet Union's army retreated in disgrace. Many people, possibly rightly, attribute the collapse of the Soviet Union shortly thereafter in part to this defeat. Although 12,000 Soviet troops died compared to 50,000 U.S. troops in the Vietnam War, this was a terribly demoralizing defeat for an already miserable population. After the end of the Soviet war, Afghanistan plunged into chaos, and the next phase of direct involvement for the United States began. During this phase of operations, the CIA took advantage of funding for so-called "black book operations" which had ballooned over the course of the Reagan and Bush administrations and "began supplying the mujihideen directly". (Ingalls) According to the chief of the ISI's Afghanistan branch Mohammad Youssaf, the goal of this operational phase was to "play on differences between the various factions and their commanders," in an effort to "curb the power" of the factions and make way for an unknown "Transition Regime." (Ingalls) This so-called "Transition Regime" was like-

ly the Taliban, a group of fundamentalist Islamic scholars with a spiritual and military base located in the southern Afghanistan city of Kandahar.

After considering the vast destabilizing effects that creating and arming the mujihideen groups would cause for Afghanistan's neighbors, it is interesting to question and consider the role of Afghanistan's southern neighbor Pakistan. What reason would Pakistan have for aiding U.S. interests through ISI cooperation with the CIA, thus playing such a large role in orchestrating chaos along its northern borders? In fact, the reasons were clear and quite transparently forthcoming. Pakistan had a strong and clear interest in the destruction of Soviet encroachment in the region, and also had an interest, for a multitude of economic and political reasons, legal and illegal, in exerting greater control over Afghanistan's land and policy. Initially, Pakistan's ISI provided invaluable to the CIA in assisting with the creation and support of the mujihideen. Once the Soviets had been defeated by mujihideen groups, there is definitive proof that Pakistan actively supported the centralization of power in the Taliban with logistical, financial, intelligence and other military support. (Human Rights Watch, July 2001, Vol. 13, No. 3)

If you are interested in a job at the CIA, check out:

<http://www.cia.gov/cia/employment/operational.htm>

Just kidding, I hope nobody actually wants a job there. Sorry if all this comes off a bit heavy and preachy, but the possible outcomes at this point go from bad to worse. We all have to understand that we live in a world where the most destructive technology ever created by humanity is theoretically accessible to virtually anyone, and that total destruction is, ultimately and unfortunately, highly likely in our lifetimes. The only way to fight is to discuss, debate and form collectives and groups which elevate

our voices to counter those voices and forces of destruction. Alright, I'm off the soapbox. A couple last thoughts:

"If we want to have justice, we must look at terrorism in all its forms, including state terrorism, in order to give the victims a place and survivors a sense of justice. The deaths of all people have the same value, whether they are the deaths of the innocents in the United States or the genocide deaths of 200,000 in Guatemala, 83 percent of whom were the indigenous peoples. This is why we must approach terrorism from an ethical platform. To eliminate terrorism, we must create appropriate tribunals to judge those who are responsible, regardless of who they are. In Guatemala, we have supported the International Criminal Court."

-Rigoberta Menchu Tum, 1992 winner, Nobel Peace Prize, 12/11/2001

How can we really fight terrorism? Only by attacking its root causes: poverty, injustice, ignorance and inequality, and demonstrating a commitment to fairness and international law. Am I a fucking hippie or what?

Yours in total war,
Paul Cruevo

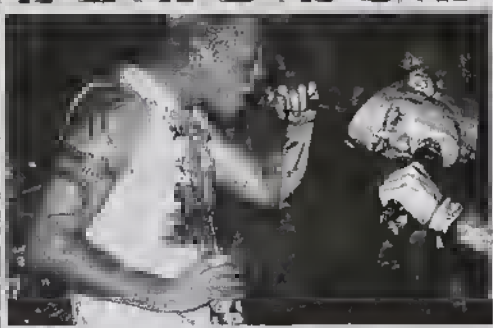




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People Under No King

LIFE IS A JOKE

By Joe Franke

"Kill the Business" - ANTISEEN

The economics of punk rock is extremely interesting, as it is caught up in so much of the philosophy and means different things to different people with a different intensity as in any other kind of music or fandom. We have our rules, and we apply them.

A punk band is basically a capitalist endeavor, and a facet of the entertainment business. A band is a company and the product and makes a profit or doesn't. The details and objectives fluctuate, but that's the deal. Gigs, records and merchandise cost money to make and buy, so the business part is a nasty fact that needs to be confronted. Strangely enough, none of the bands that are self proclaimed communists or anarchists ever offer to split their gig money equally between all the bands they play with, or divide their royalties equally among everyone that works at the record company. It does seem to matter what record label a punk band is, so i will try to go into that. It is the entertainment dollar, and punk rock has never been much different. The aspects that set aside punk rock from the rest of the entertainment or music world would be:

1) Low prices for shows and merchandise. Wise business decision. Drive the price down and the units sell more. Low prices also increase speculation and reduce dissatisfaction with the quality of the event or product, i.e., you get what you pay for.

2) The "do-it-yourself ethic. This is

America, and what could be more entrepreneurial than starting your own business?

3) Obnoxious sounding music and incendiary ideas. When I first was listening to punk, I figured the reason it wasn't on the radio was either that it was to intense for the ears of the listeners, or the stuff they were singing about would blow people's minds. To some extent it may be true, but record executives are getting more and more used to listening to crazy shit and running it up the flagpole. Generally, the A&R types have ears trained by parrots. They sign bands that sound like bands that are currently selling big. That happens on all levels. I am listening to a compilation sampler CD by a popular independent label as we speak, and they should be sued for ripping off the mediocre bands that came before them.

The attitude with newer bands is that they don't want to be rockstars, and that extends to sometimes not even taking money for their merchandise or just playing for gas money and only later when they realize either their "worth" or that they go to the later extreme of greed. Some bands are business conscious, and some aren't. O.k., here's is a measuring stick. T-shirts. They either cost \$5 for the total D.I.Y band or \$25 for the arena rock band. Why not \$10 across the board? They get cheaper the more you make anyway.... I, like a lot of people would rather we raised postage stamps to 50¢ now and got it over with and didn't raise it for another couple decades and solved some kind of

world problem with the money that was used. Some median between obscurity and fame should be reached by these bands, ideally, and they should remain there.

The lines are blurry with independent vs. major labels because some independent labels are really damn big and sell lots of records, and some operate in the same manner as the big guys. Some of the earmarks would be parties, promotional CDs, junkets, contests, publicity, and probably cocaine.

Maybe the label didn't give the band enough money to record something they were proud of, or another band at the label was a bigger priority at the time? That could be any label, but those reasons affect why a band would choose or leave a label. On the bigger scale, some of this and the fact that the big guys are in an easier position to sell a lot, can "take a band to the next level" it might work, unless they pull a Jawbreaker who signed to Geffen and recorded an album that sounded more like the psychedelic furs, alienating the people that didn't already jump ship when they signed in the first place. or as Bad Religion stated in an interview before the release of "Into The Unknown", they would be "selling out" by releasing the same kind of record their fans are used to. The band may choose not to pander to their fans and make music they are more excited about rather than what the audiences expect. That equates to a big sales flop on any label, but not necessarily an artistic failure...

My beef with major labels or any labels is the same: it just doesn't seem fair. I would go out on a limb here and equate fair with punk. If a band sells hundreds of records, they should get hundreds of dollars, etc. when an artist sells enough of a release to

make an independant label rich on a major label, and it doesn't meet their expectations, it is looked upon as a failure, the band may get "dropped", the \$ isn't "recouped" ; bad things happen. In the eyes of the punks that they have forsaken, the band "sold out to get rich," but in reality they may be worse off. I disagree with the way most of them do business.

On the other hand, however, when a band releases a record on an independant label that a lot of people could conceivably buy, and go on tour to "support", i.e. sell it, and the indie label doesn't get the record in the stores, or advertise it, that is a bad scenario also. To these frustrated bands, the distribution and advertising of a big label is enticing. to these bands is seems fair that their records would be sitting in stores so people could buy them if they wanted to. The smaller labels in this situation aren't quite up to snuff. I disagree with the way most of them do business.

So how do I feel? Are major labels bad? Probably, unless a band sells a lot of records, because they have to pay for all of that free shit the record company gives away in the long run. and they will earn the scorn of the d.i.y. community. Unless you are FUGAZI. They are really rich. Boy do they have a lot of money! It worked for them, and it may not have worked on a label they didn't own, but it probably wouldn't work for your band, my friend, even if you were on the same record label (DISCHORD), because the kind of promotion that they do doesn't sell records. There are a lot of non-FUGAZI sales flops on that label, which is OK by me if the music is good, but a band might get frustrated. since they had a certain fan base coming into it, it was wise for them to stay on their own label, since they can pay

themselves twice as much in royalties as a major label would. Conversely, they don't have to sell as much. good deal, but a famous band. Prince is doing the same thing now, and with a rabid fan base, and the internet, these days it is pretty feasible. but for a band that can't guarantee sales, it is more difficult.

When doing your xmas shopping, keep in mind that you vote with your money. If I get my younger sister an URKO 7 inch instead of that BRITNEY SPEARS CD, she will be confused and maybe cry. So I buy the fucking CD and the Bertlesmann Music Group gets that much richer. Sorry guys. You vote with your wallet. That is why I can't condemn the Warner Brothers of the world, because they get some of my entertainment dollar, either at the bookstore, the record store, or the movie theater. You see, for every SONY Playstation game sold, that's 3 punk bands SONY doesn't have to sign to get your money. I have yet to see a video game console made by an independent company. Also look to see if your stereo is made by RCA, or SONY,

if you want to be part of the solution, buy an independantly made stereo system.

In the put yourself in their shoes dept., my sister was in a McDonald's commercial, and all my political activist friends called me up excitedly to tell me that they'd seen it, but none of them were the least bit bothered that she was hawking corporate death-burgers . I think MTV sucks, but I'd watch it if my friends were on it! It used to be the only punk rock stuff on TV was on the 6 o'clock news!

To sum it up.... the important part is what is recorded on an album, but the label it is on is really the artist's business, I can't bring myself to condemn anyone for it because I am aware of the frustrations that lead to it and the fact that it isn't always a good deal for them. Whatever.





A Message from The UNKNOWN CONTROLLER



"After we signed to the majors, in that limo with the champagne, women and cake, it felt like the revolution was over and we had won."

-Jerry Garcia of the Grateful Dead

The nature of the world we live in right now creates an environment in which nearly every interaction that you have, often even in your personal life, is some type of financial transaction. I think in a lot of ways we all feel an emptiness at some point in our lives, a yearning for some greater meaning or some magical change that can make that loneliness go away. Instead of a real solution, you're inundated with thousands of images a day, offering to make you sexually appealing and comfortable with yourself through drinking certain beverages, wearing certain clothes, believing in certain things, or obtaining certain products. Social identifiers are brand names: Dickies vs. Versace, King Cobra vs. Sierra Nevada, Epitaph vs. Sany. You build yourself a little castle of self righteousness, attempting to fill the void in your soul with products of various persuasions, convincing yourself that somehow your product choices have made you a better person than others. You have "realizations" that other people are somehow fucked up for making their own, obviously inferior or otherwise flawed product decisions. You start to hate the types of social identifiers that are outside of what is becoming the increasingly limited scope of your point of view.

Later in life, you start to feel like you made some serious mistakes, but you can't quite figure out what they were. You realize that you still feel empty inside. After all that work, you aren't satisfied. Something is really wrong here. You start to blame your family, take up with another person behind your significant other's back and buy an automobile product that indicates your youthful virility. Life sucks. Many of your silly daydreams have failed to come true, and the only thing that's for sure is that your car payment's due. Your significant other finds out about your cheating and takes the kids. From the couch at your work buddy's house, you can now also rely on child support payments being due. You wish you were dead, and go out to get some ice cream after seeing a commercial which features a happy couple eating some together.

This is a lonely, alienating, fucked up world to live in. Part of human nature is combative, violent and cruel, and these are the parts that are held as admirable standards in our culture. Compete and win, conquer and succeed, plunder and plow. And amidst the harsh realities we exist in, all of us, whether DIY East Bay super punks, some random dude on the Bart train or whatever else, use the same identification methods (just varying the identifiers) to exclude others from our range of social contact and thought process. We blame other people and the systems we see as beyond our control for our predicaments, feelings of self loathing and failure to accomplish our dreams. Some people lose it and kill themselves, or go off and smoke crack. We justify away self inspection in myriad ways. At different points in our lives, in various ways, many people really try to examine themselves and figure out what's missing.

Chances are, if you're reading this, you're the kind of person who's at least spent some of your life attempting to "figure it out", to find that magic escape from the slow death of life. Lots of ideas sound good to those of us who like notions of egalitarian freedom, and they seem pretty black and white. The government sucks, capitalism is lame, anarchism seems cool, and so does socialism. You hope that maybe somewhere in there there's some solution that will take away that nagging, empty feeling deep inside of you, make the world better, resolve things.

Here's the problem: wholesale acceptance of one ideology over another has little impact, and often backfires. As an individual, just because your products of preference are punk records and Carhart's instead of Ian Dancer's and Britney Spears CDs doesn't mean that your superior taste elevates you from the fray. On a grand scale, your minor contribution to the global economic exchange is no different than any other. Obviously, it seems that supporting so-called "independent" music, organizations and businesses should lead to some type of positive economic impact when weighed against pouring similar financial support into other types of businesses. Personally, I feel like there's some validity to that argument. But overall, the independent music scenes are just microcosms of the greater music world, and given the chance, all bullshit aside, most people in these scenes will give everything up to become the greater music world at the first opportunity. Cases

in point would be Lookout Records, Green Day, Rancid, Epitaph, Sub Pop... I could go on. Sure, everybody can point to these guys and jump up and down and yell sellout, but ask yourself this: when did these people go from being the cream of the underground crop to the ultimate porrios? And why, really? Are they doing much of anything differently than before?

Not really. Now there's just more money on the table and more at stake. Rancid went on "Saturday Night Live" acting like cartoon characters, singing "you know I'm a rodicol" without any indication that they see any irony in it. And who cares? That's what those bozos acted like before. They're from Albany for fuck's sake, they were walking around Solano Ave. on their way to Gilman shows 12 years ago like the dozens of current cartoon characters who make a similar pilgrimage today. Rancid's revolution is the same one fought by the Grotesque Deed and the CEO of Time Warner: success is who gets the money and the chicks, everything else is just hot air and bullshit. Life beats you down and leaves you empty. Identifying yourself mindlessly with "rodicol politics" gives you something to bitch about and makes you feel superior to other people. But when it all boils down to it, it's similar to owning a Mercedes for the upper class: for many people these are all just constructs designed to make them feel better than other people. We're all, universally, full of shit.

However, that doesn't have to be true, and we don't all have to support a typical consumerist cycle. I think it's pretty obvious (for reasons you could talk about endlessly) that capitalist structures are fucked up and that there are probably good reasons to struggle for change. That's why I can't support the notion that there's no validity to the spirit of a sentiment opposed to major labels in general. But beyond that vogue spirit lies the real struggle, one that entails hard work and serious, in-depth debate.

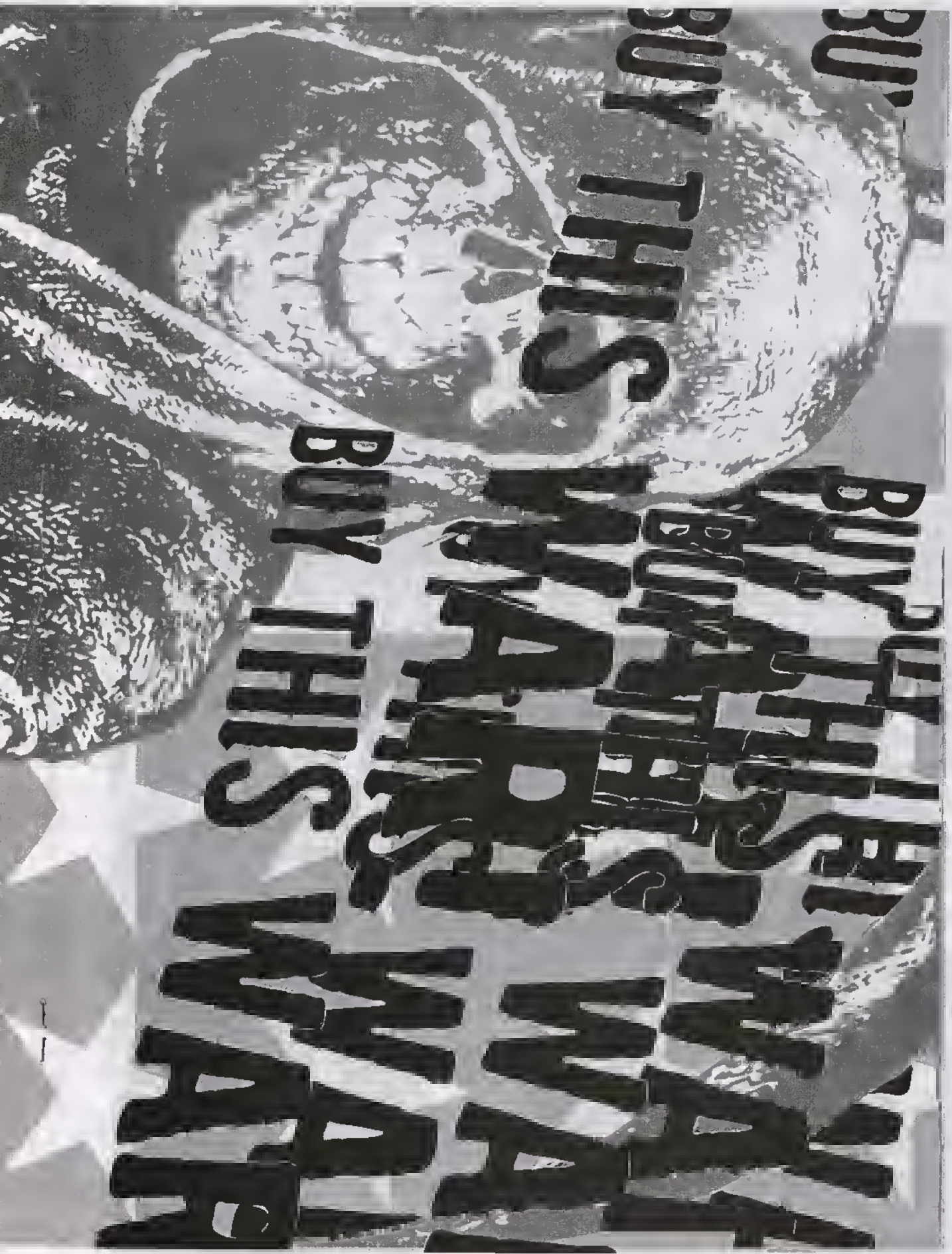
Like many other people, I don't think that music can only be good if nobody else knows about it. I think good bands who work hard deserve exposure and some kind of reward. Also, as somebody who's own politics lean towards the "anarchist" angle, I believe in personal responsibility and hard work. The core of this problem as I see it is that much of our music scene is lazy and self-destructive. I think that major labels even having the ability to comprise a serious threat to our community is simply a sign of our own stupidity and weakness. On a large scale, independent networks have failed to create working examples of alternative structures that function in a true alternative fashion. Going back to my earlier questions about what Green Day and the others I mentioned did wrong, I think the answer is they sold too many records. After a certain point, there is nowhere to go, no one organized enough, no one with the distribution networks and ad revenue needed to create a real competitive alternative to the "major label" route. The only argument against this notion is that bands can only be good if they stay small. I think that's a weird argument.

In the event that some examples commonly used come into the picture, lines begin to blur. Mordom is often cited as an example of a "cool" and "independent" distributor. From a purely economic angle, aside from the styles of music distributed, I don't see the difference between Mordom and Sony. Mordom sells into chain and independent stores and they are owned by individuals. Selling lots of records makes this business grow. If Mordom sells the same dollar figure in a year as Sony, are they still cool? Or will they then be sold out? Why or why not? Ebullition is another example. It is a well run business, owned by one dude, selling products to consumers. Dischord, same deal. It's just more of the same, capitalism in action. You might think the products these people sell are cooler than other products, but that doesn't mean the basic structure is really very different in any way other than the sheer size of the operation. As a musician, I invest my own money into my music, I started a record label to put out my own records, and I'll put out other records I think are cool. I'm a capitalist. If I work hard, when do I get to become a sellout?

What can really be done? Well, instead of continuing to beat the fuck out of the old, tired "Indy vs. Major" debates, why not put your fucking money and time where your mouth is? Start thinking about building real collective structures instead of spending all your time smoking dirt weed and bitching about how other people are not conforming to your model ideal of the fantasy world you like to play make believe in. There is no one to blame but ourselves if good, hard working bands who want somewhere to turn for larger scope exposure see nothing in the independent community. And fuck the double standards: a business is a business. The only real alternatives have to be at least as strong and powerful as mainstream corporations, collectively owned organizations of people with strong work ethics who want to build a working example of a new way to distribute wealth. It's the start of a new manifesto: thrashing people unite, you have nothing to lose but your boredom.

Oh yeah, and while you're at it, keep me updated about when me and the rest of Cruevo get the limo, champagne and chicks. Then I'll know the revolution is over and I have won.





BUY THIS

BUY THIS

BUY THIS

CRUEVO

DOGTOWN

~ VS ~

WEST MAC

At the CW Saloon

Photos by Sam Atakra

NIGEL PEPPERCOCK

ATTEMPTED NOT KNOWN - #3

A collection of short stories, and strange dreams illustrated by Peter Conrad. While very odd in writing, the dreams translate disturbingly well into comic form. The biker comic of *Guitar's Finger* is also quite good. For a collection of comics that proudly go absolutely nowhere **ATTEMPTED NOT KNOWN** is incredibly entertaining and well drawn. (SC)
(\$1 ppd, PO Box 64522, Sunnyvale, CA 94088)

CHALANT - #5

Lauren sure takes her time in between zines, and since she is not only a good writer, but someone who champions d.i.y. zines, there is a certain amount of expectation whenever a new issue of her own zine is published. Consistency would be the one quality that really stood out to me after reading Issue number five of CHALANT. Consistency in the sense that the writing and layout do not disappoint at all, because Lauren is nothing if not one of the hardest working punks you will ever meet. Consistent also in the fact that CHALANT #5 is strikingly similar in subject matter to PIECES OF ME #5, Lauren's previous zine. What's interesting to me is the way zine editors can reveal so much of themselves and their psychology to fellow zinesters and punks through their writing and art, and yet on a personal one on one level it'll still be as repressed as the darkest family secret. Here's hoping that the next issue of CHALANT is twice the size as #5, and that we will start to see issues a bit more regularly, because the best is likely yet to come. (Jay Dead) (Lauren, 466 65th Street, Oakland, CA 94609)

CHEWBACCALYPSE - #1

Straight outta A-town, dude. Alameda is almost back to being a viable punk scene once again. There is a cool record store, who's owner Joe is interviewed in this premiere issue of Shaun's zine, and there are a handful of bands like the NEW EARTH CREEPS, THE WASTED, and FRACAS (Oh wait they are from Oakland now). There are a couple of okay cafes, and some cool burrito shops, but what they really need is a reliable all ages space for shows to really gain that unique identity all the punks there really want more than anything. Right? CHEWBACCALYPSE also contains an interview with ATOM AND HIS PACKAGE, reviews, and a little bit of the editor's p.o.v., which is always sorta of a cool thing. (Jay Dead)

(Shaun Nichols, 3370 Washington Cl., Alameda, CA 94501)

GIRL-BOY #2

This is really a great concept; one side is a look at sexuality and relationships from the view of a male (robnoxious) and the other side from a female perspective (shyla ann). Both sides are a collection of essays mainly focusing on sexually, gender roles, and stereotypes and expectations. I imagine the DIY mantral section is very helpful and informative to those of you who deal with that sort of thing. Rob does a very interesting article on human waste disposal. More informative and infinitely more useful than a 9th grade sex-ed class. (SC)

LIFE IS A JOKE - #9 & #10

LIFE IS A JOKE is Joe Franke's (or Joe FRACAS as we call him sometimes) long running zine/comic that began publishing many years ago. Today Joe is pretty busy with his band FRACAS, his store AXIS, and contributing to the very zine you are reading now, but he is still a zine editor, and I decided that we should steer some attention towards that facet of Joe's personality for a change. LIFE IS A JOKE #9 starts off with the infamous bowling ball story that I'd heard second hand many times, and it's funny how many different ways people can change (and/or luk up) a perfectly good story. Most of the highlights in #9 can be found in the random comics penned by Joe that tell stories sometimes, and sometimes they just suggest a random thought or idea that has crept out of Joe's mind and found a miserable new home in Joe's artwork. Issue #10 is the superior of the two zines, without a doubt. The stories are stronger, humorous, and more plentiful. The comics are equally as twisted, but next to the quality writing they stand out more. The story about Joe operating on his tumor interested me was just icing on the cake. (Jay Dead)

(Joe Franke c/o Axis Records, 1431A Park St., Alameda, CA 94501)

MULTITUDE OF VOICES #11

WORD & PICTURE A collection of poetry, prose, and artwork compiled by Matt Holdaway. Matt manages to place together the different styles very well, making poems flow nicely into comics which flow nicely into art that seems to have lost something in the process of photocopying. Then PHAM of WORDS & PICTURES contributes a great comic, along with a killer (in every sense of the word) comic by Michael Tolt. A great collection of stuff at any cost. Even better at no cost. (SC)

(1945 S Berryman St. Berkely, CA 94709)

MYLXINE - #15

You can always tell when people really know how to make a zine. Great hitchhiking story. Personal accounts and essays on everything from the WTO protests to prescription drugs. Decent interviews with Tribe 8 and Rymodee. Lessons on the virtues and proper care of cast iron skillets. Reviews of zines from Florida and abroad, as well as a couple pages of music reviews. A damn fine zine packed with all sorts of great writing. (SC)
(308 N 6th Ave., Pensacola, FL 32501)

ONE NIGHT STAND - #3

This is the first issue of *ONE NIGHT STAND* that I have read, and I have to admit that as a concept it's not a bad idea at all. If Lauren did this for like a year or two and then pub-

lished the equivalent of 10 or 20 zines in one fat zine, then ONE NIGHT STAND would probably be a lot more interesting. The problem I had with this zine was that I like both CHALANT and THREE A.M., especially THREE A.M., and one of the reasons I like those zines is because they seem to have been thought out ahead of time. The artwork in THREE A.M. has probably been the highlight of most of the issues that Lisa has either given me, or the one issue I picked up at Cody's. When you strip away the locus that Lisa and Lauren's individual zines usually have, then what you are left with is the not so underground/emo/upper middle class reality that has become the zine world. I tend to overlook that a little when the zine has been drenched in collage, dragged through the gutter and across train tracks, then subjected to massive doses of d-baal and insomnia.

(Contact either Lauren from Chalant zine or Lisa from Three A.M.)

ONE NIGHT STAND - #3

Most of us take weeks to make a zine. Lauren and Lisa do it in one night, and the result is really pretty good. Flashing in between stories of the not-so-distant past and that late-night college cheap alcohol induced madness we can all relate so well to. I tried to do this one night thing with my zine, but those bastards at PIP decided to close their store at 5:30. Sissies. (SC)
(446 65th St., Oakland, CA 94609)

SUBURBAN VOICE - #45

Well, what can you say about this zine that hasn't been said already? It is a real accomplishment once again, and it's consistent in a little drab layout and design is as always brought to life by the enthusiasm for the scene that AI still has to this day. Hardcore is definitely going stronger than ever these days, with so many killer bands putting out records and touring all over the place, and AI is there for anything that even comes close to MA. This is probably the best SV in the last 3 or 4 issues. #45 has interviews with TEAR IT UP, LIFE'S HALT, DEATHREAT, EBRO, RATOS DE PORAO, and more. It also comes with a killer compilation featuring tracks from bands such as: D4, LIMP-WRIST, TEAR IT UP, PUNCH IN THE FACE, WORD SALAD, and on and on. Don't walk, run! (Jay Dead) (\$5 ppd in the US, \$6 ppd in CANADA, \$8 surface/\$10 air overseas. PO BOX 2746, Lynn, MA 01903-2746)

THREE A.M. - #5 & #7

I've known Lisa for a little while now (We met by way of midnight basketball at Gilman), and more recently I found out that she was a zine editor, but never did a I realize how good she was at what she does. **THREE A.M.** #7 is (or was?) going to be a spill with another zine, but the hall received easily stands on it's own. There is a competent creative approach to the layout and art in **THREE A.M.** that sets it apart from many other similar styled zines, and there is an honesty that comes through which made me feel as if **THREE A.M.** wasn't just a way for Lisa to create a forum in which she could express and live in a way that she couldn't or wouldn't in real life, but **THREE A.M.** struck me as a zine that - like **COMETBUS & DORIS** - is an extension of Lisa's personality in the same way her hairdo or clothing would be. The Beat like poetic style of Lisa's writing in #5 left me wanting a bit more honesty from her, because I felt as if I was being lead away from what she was most wanting to say and express, so I decided to focus more on her artwork, and her **COMETBUS**-esque copy machine experiments, which at times revealed much more than the actual writing. I really do recommend both of these zines. (Jay Dead)

(Lisa, 2918 Stanton St., Berkeley, California 94702 or 1690 Harper St., Santa Cruz, CA 95062)

TAILSPINS - #33

I thought TAILSPINS was over with, and that the editors were devoting themselves full time to the ZINE GUIDE, which is a mammoth undertaking that would seem to demand at least that much attention. Apparently I was mistaken, because I just got this issue in the mail with ad sheets and everything else. Of course this issue is about a year old, and so I'm not sure that this is an accurate measure of what you'll be getting if you order a future issue of TAILSPINS, but here we go with this review anyway. This issue of TAILSPINS is loaded with now outdated record reviews, and very few zine reviews which is probably due to the ZINE GUIDE taking them all for that project. There is a very good article about IGGY AND THE STOOGES, which is just detailed enough and lengthy enough to communicate quite a bit of Iggy's early story without subjecting the reader to some analytical rehashing of an entire lifetime. (Jay Dead)

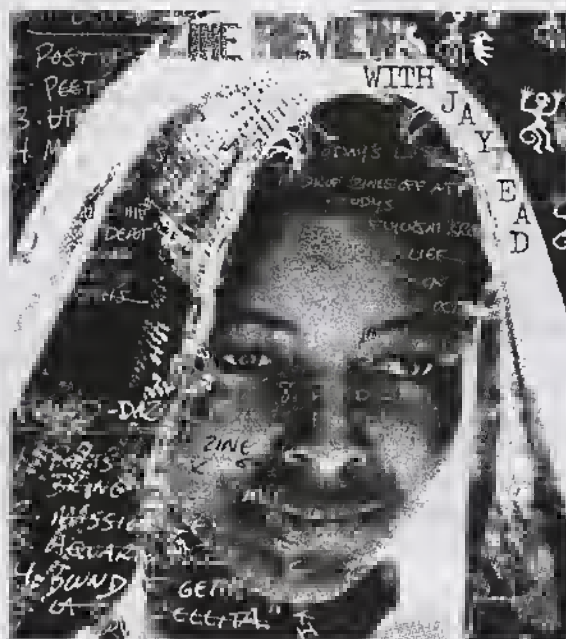
(Tailspins, PO BOX 1860, Evanston, IL 60204)

THREE A.M. - #6

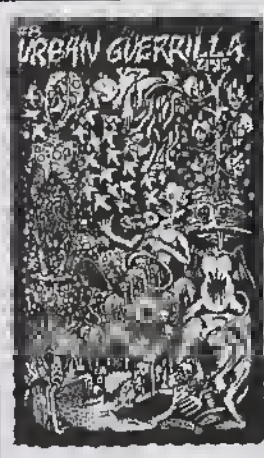
Well, after having been completely in the dark about this zine, I've now attained three different issues in the last two weeks. I picked this issue of at Cody's on Telegraph Avenue in Berkeley. Once again the layout, and the Comelbus-esque copy machine artwork is really the thing that stands out. A lot of zinesters try to do this, but Lisa is one of the few that succeeds. Photo booth photos are always interesting for some unexplainable reason, and if you don't believe me then check out www.lpslckillfiers.com which is Ickl Murrman's web site. Lisa's stories of travel and the short pieces about personal insight are also done well, even though they are few and cryptic at times. Definitely check this issue out if you run across it in the Gilman store. (Jay Dead) (Lisa, 2316 Sinton St., Berkeley, California 94702 or 1690 Harper St., Sanata Cruz, CA 95062)

WORDS AND PICTURES - #5

A full length comic/short story by Thien Pham. A pretty decent story coupled with some very, very nice artwork. Pham does a great job with the character's expressions while the story turns from real-life to surrealism to a great moral at the end. Beautifully illustrated. (SC) (\$2.50 ppd, 12528 Saratoga Ave., Saratoga, CA 95070)



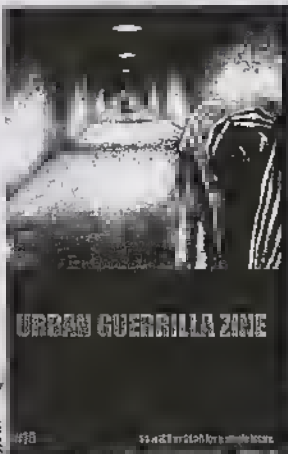
UGZ Back Issues! A few left



This issue has interviews with FLEAS AND LICE, Icki Murrmann, columns reviews, photos from the East Bay scene, bands like THE FLESHIES GRIMPLE, PIG IRON, TOTIMOSHI, and the REO STARS! This was our first offset issue, even though noone seems to realize it wasn't photocopied. This issue sort of marked a turning point for UGZ, which may or may not be a good thing. Music and scene related issues began to replace a lot of the politics that themselves were never really developed all the way. It also marked our move away from Absolutely Zippo style layout. Each back issue is \$1.50 per back issue, or two for \$2! You can mix 'n' match with issue #9 & #10 but to get the comp costs more.



RUBEN AKA SENOR CRUEVO SENDS THE MESSAGE TO ALL YOU EMO, PERSONAL STYLE, DON'T KNOW THE DIFFERENCE BETWEEN JOURNALS AND ZINES, POP AND PUNK, MAINSTREAM AND UNDERGROUND, BLACK AND WHITE, DAY AND NIGHT, ETC. THIS ISSUE HAS COLUMNS BY MR. BRAINOLL, INTERVIEWS WITH SOCIAL INFESTATION, TED "FLIPPER" FALCONI, CATHETER, SLOWDEATH, PLUS A TON OF REVIEWS AND SCENE PHOTOS OF BANDS LIKE LANA DAGALES, EXITWOUND, INTREPID AAF, MURDER TAKES NO HOLIDAY, AND A BUNCH OF OTHER STUFF! \$1.50 PER BACK ISSUE OR 2 FOR \$2, AND YOU CAN MIX 'N' MATCH WITH #8 AND #10. BUT THE COMP IS NOT INCLUDED, AGAIN, DUE THICK CARD STOCK COVER BUT THERE WERE ALL KINDS OF WEIRD PRINTING ISSUES. MORE PUNK, RIGHT? THIS ZINE BEGAN TO SET THE STAGE FOR THE EAST BAY PUNK CRUSADES!

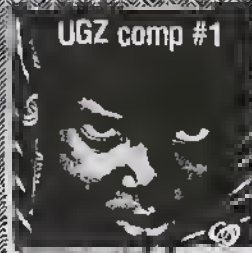


Cool cover art by BRAINBLOOVOLUME'S Judd Hawk to go along with columns by Aaron Cometbus, Joe Franke, Mr. Brainoll, Jay Oead, & Jas "URKO" Toomer. There are photos of local shows from the past and present, plus a lot of reviews and big fuck yous to the "Phony Sony Punks". This issue came with a 27 track CD compilation. All for only \$4 postage paid. Back issues are available for \$1.50 ppd or still \$4 ppd to get the CD while supplies last. Some bands on Da Comp are: GRIMPLE, SOCIAL INFESTATION, CATHETER, LANA DAGALES, MEDICATION TIME, SMO ZERO CONTENT, ASTRIO OTO, DISCOROIA, BEWARE, MELEE, and more!

If you buy two back issues, then you can also order the UGZ Compilation #1 for an extra \$2 PPD!

You can stay in touch by checking out:

www.wethepunx.com



RECORD REVIEWS

AHIRO - "One People One Mind Fight Fight Fight" - EP

I guess it's on the Aslan Man Records label, it's gotta be a pathetic excuse for "ska," right? Wrong! Instead of takin' Jamaican like SKANKIN' PICKLE or playing bed whiteboy skacore like LINK 80, Japan's AHIRO kicks out the jams with nine songs of super melodic and catchy thrashing hardcore. In this writer's opinion, AHIRO sounds like what might happen if CRUCIAL SECTION crossed genes with one of those mid-'90s Mission Street punk outfits like HICKEY on a four-track recording...others like to cite early FYP as a good reference. Either way, I'm definitely going to be on the lookout for future releases from this band, although I think an entire full-length of this stuff would be hard to swallow...AHIRO should do themselves a favor now and promise to stick to the seven-inch format, for it's definitely suited for them. I've quickly found that very few hardcore die-hards are willing to take a liking to this band after knowing all the facts, so I suggest springing this slab on your friends without telling them what label it's on. The fact that this record ends before you're ready for it to definitely insures repeat listens, so forget the horrible back catalog of the label below and score a copy for yourself. [JK]

(Aslan Man; P.O. Box 3385; Monte Sereno, CA. 95030.)

AHISMA - "The Grueling Terror of..." EP

Residing in Eugene, OR these guys are not to be confused with Hlmsa! Violent meshing of discordant / melodic blast beats and crunching slow breakdowns accompanied with screams and growls. You could consider them as an emo violence influenced along the lines of Inhumanly minus any sorts of Spock appearances (more of a dirty crusty looking crew of people for the most part), but it wouldn't necessarily quite nail their sound description cause their sound is 100% anger throughout this release! Another great release from RocknRolePlay! (RocknRolePlay, 634 NW 48th, Seattle, WA 98107)

ANTAGONY - "See Through These Eyes" - CD

This is the band that many Bay Area punks love to hate. Why? Well, there are many reasons, most of which I don't agree with, but mostly it's been the - some say - shameless way they've gone about conducting their business. Carlos (Bess) used to book shows at the Danville Grange with some pretty heavyweight bands like GRIMPLE, ELDOPA, TALK IS POISON, and EXCRUCIATING TERROR. He would always include his own bands (YFH and ANTAGONY) on the bills, which is to be expected, but he would always put his bands high up on the bill, sometimes over bands that could crush his bands with a sound check. Still he got off his ass and booked these shows, and he got off his ass to put a band together, which is more than most of the people that would talk the most shit would ever try to do. I disagree with most of the shit talkers out there, especially the folks who don't like it when Carlos completely loses it in the pit because we are talking about IMPALED and ANAL CUNT and not some fucking FUGAZI show. So against any advice I might have given, ANTAGONY haven't put out a series of well planned demos and a handful of 7"s and 7" splits, all leading up to a major release to coincide with their first tour. No, they put out a full length immediately, and now another. Everything is in the last lane, and so "See Through These Eyes" is still a record of a developing band who strive to be FETUS GRINDER crossed with EXCRUCIATING TERROR, but still manage to get bogged down by their love for ELDOPA and their own musical choppiness. One day this band may come together musically, and then they will crush all comers, and everyone will claim to have been on the team from the beginning, but for now the triggers are in effect and the bass is heavy, but the grind is still lacking the pure insanity that ANTAGONY will need to be the band they want to be. All that said, this release shows a lot of improvement over their previous CD, and it is a sign that they take this shit serious. (JU)

(Sporadicore Records, 1481 Quail View Circle, Walnut Creek, CA 94596)

ARMISTICE/CIRIL - Split LP

The ads for this record compare CIRIL to both RUDIMENTARY PENI and CHRISTIAN DEATH, and I'm not so sure if that's really all that accurate. Instead I think CIRIL sounds more like some of the SoCal beach punk bands from the early '80s. You might think that's a good thing, but my threshold for that sound is admittedly limited. There are a few moments that have some appeal, but that's the thing...they're too few and far between to make me want to listen to their side of this split repeatedly. ARMISTICE is also from Southern California and go for the peace punk thing on their side. They do an okay job, but there's something missing that could otherwise put them in or closer to the league of genre defining bands like CRUCIFIX or NAUSEA. I can't really explain it other than saying that this band needs a little bit more "oomph" or something. They are angry at the same things that most political punk bands are mad about: the government, the pigs, and major label rock stars. Yep, they'll be smashing the state the minute band practice is over. For what it's worth, I do think they do a better job on this record than CIRIL. As much of an ageist statement as it may be, I think I might have liked this record a lot when I was sixteen or seventeen...but in my twenties, I have bigger fish to fry and better bands to listen to. Better luck next time, I suppose. [JK]

(Know; P.O. Box 90579; Long Beach, CA. 90809.)

BEWARE - "Dead Cops on My Street" - Demo

On the Urban Guerrilla comp CD, I thought Beware was pretty good, but I also thought they were easily overshadowed by a lot of the other bands on the comp and didn't really have a whole lot to say about them. Then they drove up here from LA and played an awesome set at Burnt Ramen, in which they managed to pretty much blow away every other band on the bill despite the relatively low attendance. Their contribution to the UGZ comp ("Five-O") is here, along with nine other ditties that manage to rock my world. What does it sound like, you ask? Well, I think Beware could have opened any killer LA hardcore show circa 1981 and made a lot of new fans. File this somewhere next to your A.F.U. record and you get the picture. I know, you thought they'd be a total Misfits ripoff with the name and all, but it's not the case here. There's a couple extra tracks on here that aren't very listenable in terms of sound quality and my favorite Beware song isn't on here, but other than that, I'm left hoping that someone out there will have enough sense in them to put out a record or two for these guys...for this is a hell of a lot better than quite a few bands that are getting big-time hype these days. [JK]

(Sick Thoughts; 1445 Balson Ave. #138; Rowland Heights, CA. 91748.)

BEWARE - "Endless Struggle" - Demo

Hopelully you read the above review for the lowdown on BEWARE, and they most certainly don't disappoint here with another demo of high-energy hardcore punk the way it should be done. Pretty good four-track style recording, and more songs than you can shake a stick at. This demo gets the edge on Dead Cops on My Street simply for the fact that "Mentally Ill" is on here, and it's my favorite song from these guys. The verse is midtempo with an infectiously catchy riff that sticks in your head for days on end, while the chorus kicks into overdrive to get you and your friends lying through the pit in a frenzy. There's eighteen songs on this tape, so you can figure that they've got a couple seven-inches in them sometime in the hopelully very near future...yeah, I'm hinting at that again and for good reason, damn it. [JK] (See address above.)

BEWARE - "Endless Struggle" - Demo

Fast anarcho, hardcore, punk fuckin' rock from LA. Hella chaotic sounding dual vocals. They are one of the few non-label LA punk bands that play regularly up here in the East Bay. As they mostly hook up backyard parties where they're from. They are d.i.y. all the way. They have a really cool live show with lots of lights, smoke, and a lot of energy from the crowd. (Jake Skale)

(Adrien - 626-810-8374, Fumes - 626 - 964-0664)

BLOWN TO BITS - S/T - EP

It wasn't even a year ago that I first saw BLOWN TO BITS take Burnt Ramen by storm at a show with STATE OF FEAR and SHITLIST, so I'm actually kinda surprised that they've already got a seven-inch available. Finally the Bay Area has our very own "Dis-core" band, and unlike the legions of horrible clones like DISCLOSE and DISMACHINE, these guys fucking rule! Great midpaced semi-metallic hardcore that brings to mind some of the more recent Swedish exports I've heard lately, like WOLFPACK or AVSKUM. But you can tell that they're totally into DISCHARGE as well (duh). No lyric sheet, and I personally find song titles like "Ruling Class" and "Fucked Up System" amusing just for the sheer cliched aspect of it all, but you can rest assured that BLOWN TO BITS vocalist G.I. Jim feels very passionately about the subjects he's roaring away about. But hey, sometimes being really cut and dry is the way to go with your lyrical approach...or at least with your song titles. Heads are slowly but surely turning in the direction of BLOWN TO BITS, so let's hope that these guys aren't going to be one of those bands that breaks up before their true potential is realized! [JC]

(Disintegration; PMB 149; 1442A Walnut Street; Berkeley, CA. 94709.)

BOMBS AWAY - "10 Song EP" - 12"

I hear that this was just sort of a slide project type of band, which is sad, but not surprising since TALK IS POISON basically became a side project as well. Unfortunately for TIP this transition happened before they set out on tour, so all of you out there who saw them on that tour and thought they weren't all that, well now you know the reason. They were all that at one time, and even then I don't know if they could have even approached how good this band was, for this recording at least. A combination of distorted thrash and blast beats meets POISON IDEA might be one way of describing BOMBS AWAY, but I really just think they were on the verge of something new or at least innovative. Good lyrics from Will and the gang, and I assure you that the rest of the band hasn't adopted Will's Neil Young meets Leon Russell fashion sense. (JU)

(PO BOX 40113, Portland, OR 97240-0113, USA)

BROKEN - "Mad as Fuck" - CD

A few years ago, for some godforsaken reason or another, I was reading Nick Fitt's column in MRR and came across a paragraph in which he bashed BROKEN as a supposedly bad metal band...and that's how I found out about these guys. Listening to this CD, I'd have to say that these bad boys from Connecticut are

anything but that. Instead, BROKEN fits in just fine with bands like TOXIC NARCOTIC, which should tell you that this is "old school" flavored quick-paced angry hardcore that could inspire you to work up a good sweat running around in the pit. I also caught a little bit of an early NYHC influence, which is fine by me since I'm a fan of some of those bands. "Bush Is Another Name for Cunt" is a scathing criticism of our current president, while "Violent Persuasion (Third Version)" is almost like foreshadowing by taking on the now-hot topic of terrorism. There's also a cover of THE VIKINGS' "Good Head," which was made more well known by TURBONEGRO, for anyone that is interested. A rock-solid recording always helps, and I guess I could file a complaint that this is a six-song CD as opposed to a seven-inch if I really wanted to. If the rest of the records that BROKEN has available are as good as this one, then consider me a fan wanting to know when they're coming out here on tour. [JK]

(Magilla Guerrilla; P.O. Box 1271; New Haven, CT. 06505.)

CATHETER/FORCED INSTINCT - Split EP

Today is a good day, because I have yet another new seven-inch with CATHETER on it. This time, Denver's masters of grindcore kick down two songs, one of which is an S.O.B. cover. No lyric sheet, so I can't tell you what "Roll It Up" is about, but I think smoking weed is probably the subject they're screaming about this time around. I'm starting to think that CATHETER is quite possibly the best grind band in the US right now, since nothing else is even coming remotely close to the blazing intensity that CATHETER unleashes. So if you haven't been paying attention to these guys, it's about time you started. FORCED INSTINCT shares a member or two with CATHETER and the approach is somewhat similar. They set their own standards with dueling male and female vocals, and place emphasis on dynamics as well. Maybe a little bit more of a metal influence too. It's good stuff and comes across even better when they play live. Yes, today is a very good day indeed... [JK]

(Selfish Fuck; P.O. Box 615; Westminster, CO. 80036.)

CRUEVO/BRAINOL - Split CD

"The south will rise again." Would you believe Southern metal-rock is alive and rockin' in Oakland, CA? This is more pertinent in places like New Orleans, Atlanta, and Texas. The thing is, both of these bands have carved out their own monstrous sounds from this formula. Say whatever you want, but this CD has won me over. The best thing to come out of here since HIGH ON FIRE. CRUEVO kicks it off with 3 epic tunes of infernal hellfire. They keep the grooves going and then dip into some somber, melodic stuff. To me they sound like "Children of the Grave" era SABBATH, with hints of KYUSS and IRON MONKEY. I guess you can say "hippies can get hardcore when they need to." Then, oh my god, here comes BRAINOL, who are an entity all unto themselves. Faster than CRUEVO. The beauty of BRAINOL is that they have some cold groove, which crushes so hard, and their songs are not usually more than a minute long. I think they listen to a lot of BUZZOVEN (Not a comparison though). Cyber Nate on guitar, Ira (GRIMPLE, OJO ROJO) on drums, and Greg BRAINOL on bass and vocals. Need I say more? I listened to their demo tape so damn much the tape player in my cab finally chewed it up and spit it out. If you can get past all of the hair, these are two badass bands. (Jake Skale)

(www.unknowncontroller.com / www.boredomnoise.com / paul@unknowncontroller.com / boredomnoise@aol.com)

DUAL DIAGNOSED - Demo

DUAL DIAGNOSED is a new San Francisco two-piece featuring Talon (or "Gg Talon," if you will), formerly of the MURDERERS and NOXIOUS PRIX. And after seeing a not-too-decent live set from them recently, I wasn't exactly expecting very much when I popped this tape into my walkman. To my surprise, this isn't as bad as I was anticipating. Listening to this brand of midtempo punk, I have the impression that Talon and company spend a lot of time listening to the FUCK UPS or SOCIETY DOG, and probably find inspiration in a lot of other punk bands from the pre-hardcore late '70s. It really isn't that bad, but it's lacking the energy that requires repeat listens and once I remembered how badass some of those old MURDERERS demos are, I just had to put this tape in a box to most likely find again in a couple of years. [JK]

(Crooked Edge's address was obviously stolen by a bunch of Mission Street junkies trying to get their fix.)

DYSTROPHY - "Skull In for Satan/Death to Our Drummer" - Demo

So I'm at Jay's house one afternoon checking my email and I come across a note from HIRAX MAX suggesting that I get in touch with this new West Bay band, consisting of a bunch of sixteen-year-old kids playing rippin' fast hardcore...and since Max's taste in music is quite good more often than not, you bet I quickly dashed an email off to the band asking about the tape. A few days later, I met one of the kids in the band at a show and got this very tape that I am supposed to be reviewing right now. Max's comparisons to Charles Bronson are pretty right on, as these kids specialize in the same kind of spastic fast hardcore. Plenty of reverb on those vocals, which help more than hinder, and I'm down with the four-track quality of this demo. It even comes with a lyric sheet in which they dedicate their skateboarding obsessions to the Dark One

himself, and unleash a couple two-second songs, plus a good cover of Vold's "No More Authority." Side B consists of a live set recorded somewhere in South San Francisco and with lesser sound quality, but the point is already well made by the eight-song assault of the studio material. Check these folks out if they're playing a show near you. [JK]

(No address.)

FREELANCE BUTCHER - "Ass Blood Guls" - Demo

Woo hoo, another CDR demo. If you had any idea how many of these damn things I come across in a month... Musically, this is pretty solid grindcore in both their approach and recording. The low vocals at times rival that of Jason from AGENTS OF SATAN/DEADBODIES EVERYWHERE and Melanie from EXIT-WOUND/INSIDIOUS, and the drumming holds everything together like glue. I also got a kick out of the multitude of Cheech and Chong samples, including an appearance from none other than Sgt. SlaDanko himself. But it doesn't appear that this band has much to say other than standard silly metalisms such as "Grinding the Corpse" and another song that should be a favorite amongst various queer and feminist groups called "Lesbian Cum Junky." I honestly do not understand what it is about the grindcore aspect of the scene that spawns such mentalities that inspire songs like the aforementioned that also include complete garbage like the MEAT SHITS, ANAL CUNT, and what RUPTURE is getting into these days; but I'll just stick to bands like NAPALM DEATH, TERRORIZER, CATHETER, and EXCRUCIATING TERROR, all of which crush both of those bands with ease and they do the same to this one as well. I do know of a person or two that might just dig this for the sole fact that they play fast (dude), so maybe I should just give it to one of those folks instead. [JK]

(Since this isn't a fuckin' web zine, I'm blatantly refusing to include their "www" address. Include a MAILING address fool)

FUNERAL - "16 Song EP" - 12"

Debut release by this Portland band featuring Todd of DEATHREAT on drums and Frank from ATROCIOUS MADNESS on bass, and more importantly featuring a myriad of DISCHARGE riffs, in ever state of the Dis-evolution. FUNERAL could be described as an even punker version DISCHARGE, or you could imagine your prototypical D-beat band beaten raw, and then treated with a frantic, pounding drummer who never let's the kick pedal escape him. The lyrics here are pointed and accurate as hell in any time, but at this time in our history they seem almost prophetic seeing as they were written recorded prior to September 11th. Awesome record. [JU]

(PO BOX 40113, Portland, OR 97240-0113, USA)

GODSTOMPER/FEAR OF GOD - Split EP

Since the only other FEAR OF GOD record I've been able to pick up is the "Pneumatic Slaughter" seven-inch, you know I was looking forward to the release of this slab. Of course their side was bootlegged, and definitely to introduce "the kids" to one of the pioneers of grind, or noisecore if you will. The material here is compiled of live and demo material from 1987, some with decent sound quality, and some without. Four of the ten songs are unreleased, and we also get treated to LARM and NAPALM DEATH covers. I wasn't expecting incredible sound quality from these guys, so I'm happy. I haven't been very impressed with the last couple GODSTOMPER releases, but I'm actually very pleased with the material on this split. Sure, they're covers, but this is still more along the lines of the GODSTOMPER I've seen level many an audience. They open up with a cover of ANTHRAX's "Among the Living," and you can be sure that Paul Tramples on Scott Ian's "Legacy" with authority. When that's said and done, GODSTOMPER pays tribute some more by covering AGATHOCLES and a couple NAPALM DEATH classics. I hope this is a turning point for the good, so GODSTOMPER can claim their place on the grindcore throne like they so deserve. And for the collector nerds, my copy is on crystal clear vinyl. [JK]

(Cesspool, 985 Bidwell Ave, Sunnyvale, CA. 94086.)

HATE MAIL KILLERZ "Bleeding/Jumping" - EP

Interesting...this Fresno outfit came to town recently and while I didn't go see them, at least this seven-inch found its way into my hands so I can hear what I missed out on. HATE MAIL KILLERZ deliver the goods with some super fast spastic hardcore, fronted by a female vocalist that reminds me of (in theory) Robyn from BLACK FORK's cracked out kid sister. As far as musical influences go, I can kinda tell that they probably listen to their CHARLES BRONSON records a lot, even if the sounds aren't that immediately similar. Or you could say that they sound like a more white trash version of DEARBORN SS, and I mean that in a good way! Their lyrics are both snotty and pissed off, with "Band Whore" being my personal favorite, which is pretty applicable to quite a few locals taking up space with multiple bands around here...HAI! It booked on the right show, I think these fuckers could turn a few heads in their direction. If you need further incentive, this is one of those fourteen-song EPs, so you know what to do. [JK]

(Skeleton; 11161 S. Trumbull; Chicago, IL. 60655.)

HOMO ERADICUS - "Misanthropyology" EP

Hailing between the mighty city of Seattle, WA and Olympia, WA comes a vortex of

sheer raw anger known as Homo Eradicus. I saw these guys in Bellingham, WA and was floored at how amazing of a live set they put on. To my knowledge, there are members of Teen Cihulhu and Akimbo (probably even more key bands up there) so you know these guys aren't messing around! The production is raw, but doesn't take away from the intensity. Anyone into hardcore grind (more on the hardcore side of things) must pick this up!!! Great release!
(RocknRolePlay, 634 NW 48th, Seattle, WA 98107)

IMMORTAL FATE - "Bautilul" - LP

I imagine that if you asked anyone from Redwood City about IMMORTAL FATE, they'd probably go on for hours telling you everything you'd ever want to know about this band and then some. But since I'm not from RWC, the most I can tell you is that they were an underrated death metal/grindcore band from that area circa 1992. Oh, and a couple members of this band went on to even better things with NO LESS, while their drummer played with ABSCESS for a while. This LP was recorded in 1993 under the tutelage of the great Bart Thurber, yet the recording hasn't seen the light of day until now. And for what it is, it's pretty fucking good! I'm not sure how accurate the ads for this record are in comparing IMMORTAL FATE to the early days of INCANTATION, so I guess those of you that have more expertise in that field will have to pick up this slab and see for yourself. Incredibly low growled vocals over churning downtuned guitars, held together by rapid-fire drumming that's a little low in the mix so it's hard to hear the double bass when it kicks in. There are a few moments on here in which things get painfully slow and gloomy, which I especially liked. There may not be a lyric sheet, but you do get a collage of photos from that time period, plus reproductions of flyers for some of their shows. Check out some of the bands that IMMORTAL FATE shared the stage with: NAPALM DEATH, the ACCUSED, GODFLESH, SACRED REICH, the MEAT SHITS(?), SADUS, DEATH, and even DANZIG himself. Of course, don't forget their friends PLUTOCRACY, SPAZZ, EXCRUCIATING TERROR, and PHOBIA. My guess is that they were cursed with the "opening band" syndrome at cheesy metal clubs like the Edge and the Omni. Worthy for your West Bay history lesson, and as far as this style of music goes, it's far and away better than what the wanna-be death metal kids on the other side of the Caldecott Tunnel are trying to pull off. [JK]
(625, P.O. Box 423413, San Francisco, CA. 94142.)

INTOXICATE - Demo.

I think this is the first time I've heard a band from Croatia, so I popped this into the tape player hoping for something good. What I got was good old fashioned crusty grind, with one vocalist that obviously listens to a lot of old DOOM records, and another that actually sounds similar to that Nazi fuck Varg Vikernes from BURZUM. With the primitive low-track recording and their approach to their songs, INTOXICATE belongs to mind Brazilian grinders ROT at times, at least where their split ten-inch reviewed elsewhere in these pages is concerned. Nothing bad so far, at least until a possible bad dubbing job comes in the middle of one song in which things fade in and out for a second or two. Good stuff, my only advice to them would be to slap on the gas a little bit and play faster to possibly bring about some unstoppableity. [JK]
(Filip Fabek, Perkovecva 39; 10430 Samobor, Croatia.)

IRON LUNG/TEEN CTHULU - "Tentacle Breathing" EP

Damn! One of my favorite 7"s of the previous year! Iron Lung break this EP out with their insane guitar / drum madness which is best described as math hardcore noise. Picture mixing quirky ideas by Mall Banana or Ruins with blistering hardcore grind along the lines of Assuck and put vocals along the lines of Crossed out and Gob, and you are getting the picture of the un-natural insanity these guys produce! Amazing! Teen Cihulhu break into extreme grinding hardcore wall of noise with a keyboard. A description I heard made a while back which sort of puts a mark of a description is picture stripping over production, long songs and interludes away from Empower and turn them into a hardcore band and you will know the direction these guys are carving! Extremely inventive and a perfect counter balance to Iron Lung. Both bands are amazing live as well!
(RocknRolePlay, 634 NW 48th Seattle, WA 98107)

KONTRKLASSE - Demo

Yeahhh! If you haven't heard of these guys yet, this is Raygunn and Chris, SCARRED FOR LIFE's other band. They are a 5 piece Swedish style hardcore punk power house with anthems like "Empires For The Rich" and "Quest For Power." The lyrics are hella VARUKERS meets DISCHARGE, while the music is a lot like DETESTATION. This is too good to be a demo. I hope to see some vinyl soon. (Jake Skala)
(724 Elm Ave., Long Beach, CA 90813)

LIP CREAM - "Kill the IBM" - LP

How I found out about this legendary Japanese band was coming across a bootleg tape of Pusmort's classic "Thrash 'Til Death" comp. Needless to say, I have been a fan of LIP CREAM ever since. While this LP isn't a discography by any means, it's enough to tide me over until I can get my grubby hands on the double CD that's floating around somewhere out there. This slab compiles the Lonely Rock and Nightliider More Than Fight seven-inches, plus the studio side of the Kill the IBM

tape, along with compilation appearances. For those of you that are unfortunate enough to not know about LIP CREAM; this is ULTRA-rockin' mid-'80s Japanese punk that earns its place alongside my bootlegs of G.I.S.M., GAUZE, S.O.B., KURO, and the COMES with flying colors. The leads on many of these songs are unbelievable, especially on the Kill the IBM material. "Bigfoot (He's Chicken Killer)" is a candidate for this issue's funniest song title award, and I can't forget the nifty cover of THE HEARTBREAKERS classic "Born to Lose." The cover photo of the band members is pretty amusing, but nowhere near as silly as they look on a live video comp that I have. The sound quality is top notch, so good luck in finding this. I almost didn't... [JK]
(Terror Shock Discs has no address.)

MINOR THREAT/YOUTH BRIGADE - Split LP

You know damn well that I jumped at the opportunity to pick up a bootleg split LP of demo material from two of my all-time favorite bands. In fact, there were quite a few people at a recent ENSIGN show that tell the same way...there were six copies in the distro box, and they all were purchased before the show even fucking started. The MINOR THREAT material was recorded in 1981, and right before their debut seven-inch, most likely. While the sound quality isn't like that of their records, it's just fine for a demo. All of the selections on here are songs that we've all sung along to at one point in our lives, so don't expect any surprises. Listening to this brought a smile to my face, since it's been a couple of years since I voluntarily listened to MINOR THREAT. Ah, the good old days...YOUTH BRIGADE is known by many for being Nathan Strejcek's post-TEEN IDLES bend, and their memory is kept alive by the Flex Your Head comp and Dischord 1981. The sound quality here is just as raw as their "Possible" seven-inch, which is fine by me. You'll recognize songs like "Full Speed Ahead" and "Moral Majority," but what's great about this stuff is the fact that half of the songs are otherwise unreleased. Killer! I've always had a soft spot in my heart for YOUTH BRIGADE...very few people can make that "boom spial" drum beat sound so cool. This LP is so much better than the awful TEEN IDLES demo seven-inch that was released as Dischord 100. Track this down if you can, it's so worth it! [JK]
(Recolled X spent the rest of their money on baseball bats to beat up the drunks instead of getting an address.)

MISERY - "The Early Years" LP/CD.

I first heard MISERY in 1995 when a friend of mine gave me a copy of their live seven-inch released by Squat or Rot. I wasn't too into it, but after delving into lots of issues of Prolate Existence and discovering the greatness that is AMEBIX, I pulled that seven-inch out for a second chance. That time around, I totally fell in love with it and instantly mailordered more MISERY records to spend many a drunken night wishing I could will a songs like "Filth of Mankind" or "Reality Leads to Insanity." And let's not forget that I almost pooped in my pants when they finally came out to the Bay Area on tour with EXTINCTION OF MANKIND in 2000. Oh yeah, I'm supposed to be reviewing a Triffin' CD here! This disc collects over twenty songs from various MISERY records, all of which are out of print: their split LP with S.D.S., the Born, Fed, Slaughtered; Blindead, and Children of War EPs; plus the Production Through Destruction LP. All of this shit is incredible and makes me wonder why the Bay Area doesn't have a badass AMEBIX/SACRILEGE-style apocalyptic "crustcore" band of our own. But I do have a complaint or two: two songs were left off this CD (due to space limitations), and there's nothing in the realm of a lyric sheet, or even liner notes for that matter. They could have totally made the packaging so much better with more photos and flyers and not have been so lazy about it. A double CD could have had those two elusive songs, plus everything else that's come out since then, which is out of print and sort of hard to find as well. But as one of those potential obsessive-compulsives that spends hours trying to perfect discography tapes for personal use, you could say that I'm nit picking. After all, the CD itself is absolutely wonderful and totally essential for any latecoming crust enthusiasts that missed out on any of these records the first time around. Buy or die! [JK]
(Havoc; P.O. Box 8585; Minneapolis, MN. 55408.)

MOMMIE'S FRIEND - "Spill Milk" - CD.

Dear Jay: While I do like reviewing records for UGZ and being constantly exposed to multitudes of new bands, I'm afraid that there is no way I can give a very positive review to this band's CD. I wasn't expecting much from looking at the covers: the front depicting the milkman going up the sidewalk towards a willing housewife, the back showing the guy dashing out the back door in a hurry without enough time to finish pulling his pants on. And the music? Not even close to what I actually enjoy subjecting my ears and stereo speakers to: limp (maybe that's the milkman's problem) and a little too produced for my tastes generic "punk" that I've slapped my way through vicariously through many other bands of the same ilk on a Gilman stage. Oh, but they cover FANG's "The Money Will Roll Right In." Yae haw! And furthermore, why should you waste valuable review space by even including this review? And why am I wasting my time listening to this? It's gonna take a whole lot of Swedish and Japanese hardcore to purge this out of my system...ANTI-CIMEX, here I come! As far as this CD is concerned...clearance bin, here it comes! [JK]
(Food Stamp Records is obviously too busy hitting the welfare line to get an address.)

MOMMIE'S FRIEND/LOVE KILLS LOVE - Split EP

All right, here's two punk bands from the Oakland/Berkeley area. They're pretty much unknown unless you hang out at the Port Lile or the Stork Club. One song per side on this 7". MOMMIE'S FRIEND has been around for a long time. They play a catchy mid to fast paced ditty called "Out To Get Me". FANG and the GERMS are two influences that come to mind. Mostly because the singer sounds like a less lucked up, energetic Darby Crash. LOVE KILLS LOVE play a poppier, faster style which sounded a bit too much like BAD RELIGION to me. This is on Food Stamp Records, the same label that re-released the KWIK WAY LP. (Jake Skale)

(Food Stamp Records, PO BOX 21422, Oakland, CA 94620)

MY NAME IS SATAN - "Refuse to Kneel" - CD

Very funny, Jay...I know why he included this in my package of reviews. MY NAME IS SATAN don't appear to be joking in their first song in which they claim that it's better to reign in hell than serve in heaven. Personally, I don't believe in either, but everyone's entitled to their own opinion. These guys specialize in pretty metallic hardcore that is somewhat similar to the German school of this style of music, only MNIS doesn't sleep on the gas nearly as often. When they do, the results are generally pretty favorable, but most of the time they're just chugging away and not really pulling it off with me. They've almost got it, but there's just something that's missing to get me to really enjoy it, and I can't really describe what it is. Those of you that have heard your fair share of metalcore bands that just fall short of the mark might know what I'm talking about. I personally think that the members of this band should delve into older metal legends like BATHORY and KREATOR for proper inspiration and then give me a call. [JK]

(Control; P.O. Box 6591; Dun Laoghaire; Dublin, Ireland.)

9 SHOCKS TERROR - "Paying Ohmage" - LP/CD

I was introduced to 9 SHOCKS TERROR via their split with DEVOID OF FAITH, and I've been a huge fan ever since. In fact, I'll even go on record as saying that they've become one of my all-time favorite bands to ever create a racket! Every time I listen to them, I'm reminded of why I love hardcore and will continue to feel that way for years to come; for 9 Shocks is the quintessence of what a truly badass hardcore thrash band should sound like. Pissed off larynx-shredding vocals over instrumentalization that combines the rockin' firepower of classic Japanese punk bands like LIP CREAM (9 Shocks named themselves after one of their LPs, for your information) with early RAW POWER. Yet it sounds totally fresh and relevant to the present day, and most modern hardcore bands don't play with nearly as much energy and enthusiasm as these snotty fucks from Ohio. WHAT HAPPENS WHO? I just kidding...or am I? Heh, heh, heh... Rest assured that this eleven-song full-length lives up to the legacy that 9 Shocks is leaving with each record they press. I'd love to be able to tell you what songs like "Reality Is Flying Through the Window" or "Dog Dick Afternoon" are about, but there's no lyric sheet in with my copy. Now all I can say to those of you that haven't had the riveting experience of listening to 9 SHOCKS TERROR is "GET WITH THE FUCKING PROGRAM!" Then start writing to them and ask when the fuck they're coming out here to the Bay Area to knock our socks off in the live setting! [JK]

(Sound Pollution; P.O. Box 17742; Covington, KY. 41017.)

9 SHOCKS TERROR "Zen and the Art of Beating Your Ass" - LP

9 SHOCKS TERROR are one of the few bands in recent years that give me the same feeling that I had when I first heard bands like BLACK FLAG and the DEAD KENNEDYS come roaring out of my stereo speakers. They've existed for a long time without having to pay lip service to stupid buzzwords and trends, and manage to crush just about every modern hardcore band you could name. Everything I've said about them in the above review can definitely be applied here, and more so. Zen and the Art of Beating Your Ass is actually their first album, but it was released on a Japanese label and was incredibly hard to find. I'm pretty sure if you come across an original copy, you might actually have to pay more than one would expect from a Midwestern hardcore band that's still around just because of that. Apparently the original label even went ahead and processed the recording in an effort to make it sound more raw as well. But thanks to Havoc Records, this record gets a second chance with the original mix intact, and new packaging. I honestly think that this album will go down in the annals of punk history as being one of the best records of the 1990s, and rightfully fucking so! 9 SHOCKS TERROR looks to the past for inspiration and comes up with a sound that manages to be fresh for the present day...and it's a thousand times better than your chugga-chugga tough guy super-tech metalcore band any day of the week and twice on Sundays. If you even remotely consider yourself a fan of hardcore, then you need to hit the record store or the mailbox and pick up every 9 SHOCKS TERROR record you can find! Hop to it, soldier! [JK]

(Havoc; P.O. Box 8585; Minneapolis, MN. 55408.)

NO LESS/LAUGHING DOG - Split EP

I remember hearing about this seven-inch a few years ago, but I'd never actually seen a copy until recently. The three songs that NO LESS contribute to this split are probably the last songs we'll see from this criminally underrated unit, due to the untimely passing of their bassist. If you're already familiar with the handful of

records that NO LESS has released, then you know what to expect: tripped-out hardcore with a wide variety of influences. You can catch elements of classic rock and jazz thrown in every now and then, and it fits just fine. "Hostile" will go up there as an example of the greatness that NO LESS was capable of, and it's too bad that they never got the respect they so richly deserved. I thought they were truly one of a kind. New Mexico's LAUGHING DOG makes a triumphant return to my turntable with four songs of the lightning speed grind holocaust that I've come to expect from them via their splits with CATHETER and EAR BLEEDING DISORDER. What is it about New Mexico that makes people want to start manic bands like this one and WORD SALAD? I suppose we'll never know. LAUGHING DOG would definitely benefit from a better recording, because this one is kind of muddy and hard to follow. But at the very least, the inhuman screech of the vocals and the equally intense drumming still claws its way through to make their presence known. My copy is numbered 378 out of 400, for all the collector nerds that were wondering. [JK]

(Bad People; P.O. Box 480931; Denver, CO. 80248.)

OBBROBRO/DISARM - Split EP

Italy's DISARM lacking brutalizes with thirteen songs on their side of this split. Yeah, what the fuck do YOU think it sounds like? You'd better believe that this is some sick fucking grindcore, and with manic blast beats that many a drummer would kill themselves trying to keep up with. Somewhere in there is a WRETCHED cover, but I'll be damned if I can even figure out which song on this record it is. Topped off with a good recording, this one's a keeper. OBBROBRO are also from Italy, and the only thing I can say that they have going for them is the fact that their cover adapts METALLICA's Master of Puppets cover. Other than that, their thirteen songs all bring to mind every time someone made fun of me for listening to grindcore, and made it a point to do their impression of the low growl/crazy shout vocals. A bad recording doesn't exactly help things, and neither do the occasional keyboards and the odd ska moment(?). You'll want this record for DISARM, and skip the OBBROBRO side altogether. [JK]

(DISARM: c/o Borys Catelet; Lec. Capannelle; 55020 Castelvecchio Pascali (LU); Italy. OBBROBRO: c/o Claudio Candini; Via Mazzini 15; 23823 Colico (LC); Italy.)

POINT OF FEW/MIHOEN - Split EP

From the Netherlands comes POINT OF FEW, who I have heard on a compilation or two in the past, but this is much more impressive. Semi-metallic hardcore with blast beats aplenty like only bands from overseas can pull off. The vocals are way over the top and chock full of fury, and there's plenty of tempo shifts to keep you interested. If you must have comparisons, I think this is sort of like a not-quite-as-relentless and catchier version of STACK. Of course, if you're not up on your modern European hardcore, you probably have no idea what I'm talking about. Shame on you! Their lyrics are also pretty intelligent, and some of them come with explanations to further illustrate the points being made. After that, it's kinda hard to listen to MIHOEN, but they're up for the task with some really good last hardcore that's in more of a straightforward fashion most of the time. They've totally got it in for any and all Nazi skinheads and even recommend killing the fuckers (line by line), and other songs deal with the trials and tribulations of working a shitty job, and questioning the actual evolution of the human race. Like POINT OF FEW, MIHOEN takes the time to explain where some of their songs are coming from, and that's always a plus. This record comes with some excellent packaging: a gatefold seven-inch sleeve with handscreened covers and a really nice-looking lyric booklet that fits inside. The label below is really selling some new standards with good packaging with this record and the AMDI PETERSENS ARME seven-inch as well. [JK]

(Kick 'n' Punch; P.O. Box 578; 2200 Copenhagen N; Denmark.)

PUNCH IN THE FACE - Demo

I bet if I told you that an ex-member of CHARLES BRONSON was in the lineup for this Chicago outfit, you'd be on this like flies on shit. This time it's CB drummer Ebro dropping the sticks and picking up a microphone to show us that he can bellow much like NEGATIVE APPROACH vocalist John Brannon. As far as the music goes, PUNCH IN THE FACE have named themselves after a NEGATIVE FX song, which should tell you that this is that good no frills fast-as-fuck 1982 American hardcore sound that bands like REAGAN S.S. are trying to update these days. Eight songs, two of which are covers of ARTICLES OF FAITH and LIFE SENTENCE. Let's hope these guys put out a seven-inch soon. [JK]

(P.O. Box 220352; Chicago, IL. 60622.)

SBITCH/FOILIN' THE WORKS - Split EP

Fuck yes! SBITCH comes from deep within the heart of Texas and unleashes a four-song onslaught of fairly quick-paced hardcore. Their vocalist Jenny is definitely mad as hell and not gonna take it anymore...her delivery totally brings to mind the psychotic screams like that of motherfuckin' DIE KREUZEN! At times the music also brings said band to mind, and that is cool. They won over a whole bunch of new fans at the recent Rampaging Insane Depravity Fest, and I'm sure that when they make their return, even more will feel the wrath and be converted. They make a hard act for fellow Texans FOILIN' THE WORKS to follow, who are sort of up for the task. Some of their songwriting is pretty cool, but the vocals are way lacking in the intensity that should be matched with the sometimes midtempo, other times slowed down and heavier approach. Overall, it falls short of the finish line. You'll

want this record because you're down with SBITCH, and you'll also most likely survive over the eventual full-length that they're supposed to press sometime, hopefully sooner than later. [JK]

(Los Bandidos; PMB 175; 2002 A Guadalupe; Austin, TX. 78705.)

SEVERED HEAD OF STATE - "Black, Blood, World" - EP

The sound quality of this recording is ATROCIOUS, but the band is so good that not even the bad mix here can obscure the overall superiority of SEVERED HEAD OF STATE. You can find alternate versions of these songs (different mixes) on the discography CD that Ebullition put out, and I am told that there is even another 7" that has on them these tracks as well. With that out of the way, I guess it's time to toss this sucker back on the turntable and let the dual vocal, rapid fire rhythm section, and hardcore riffs that sound like classics already (probably because they are) destroy any other record I'll be listening to for the next 24 hours. [JU]

(Malarie, PO BOX 153, 75661 Roznov P/R, CZECH REPUBLIC - malarie@apple.cz)

SHADOW PEOPLE - "Hog Leg Launchin'" - Demo.

SHADOW PEOPLE...as in the weird dudes you see while hallucinating at the end of a long speed run? At any rate, the West Bay Coalition continues to be active in the realm of underground hip-hop with this outfit. Dan from SPAZZ is on the wheels of steel, while Kindred from PLUTOCRACY and some dude named Da Vinci rock the mike appropriately. Like their previous incarnation as the SHEDWELLAS, these guys avoid falling into the overproduced trap set by losers like the No Limit Soldiers and go for more of a late '80s and early '90s hip-hop approach. This ain't no candy ass positive hip-hop either...Kindred just loves talking about shooting people and smoking PCP. I don't think he actually does drive-bys, but how many rap groups have talked about that and never did it? The fact that they namecheck folks like King Diamond and Darby Crash is definitely a step in the right direction if you want to score points with this wailer. A couple lines in "Wizard of War" mention the Ducky Boys, who are the Irish gang in The Wanderers, which is one of my favorite movies so you know how I felt about that. Word has it that these guys have tried to set up shows with other Bay Area rap groups to no avail...those chumps don't know what they're missing, and that's just typical. [JK]

(P.O. Box 3383; Redwood City, CA. 94064.)

SKITSYSTEM "Enkel Resa Till Rannstenen" - LP.

The country of Sweden has always been as good a place to find killer hardcore bands...from ANTI-CIMEX and CRUDE SS a good twenty or so years ago, to UNCURRED and KRIGSHOT today. SKITSYSTEM is also worthy of joining that list, so if you're one of the uninited, then it's about time you got with the program. This is somewhat similar to fellow Swedes NO SECURITY, although one could also say that SKITSYSTEM takes DOOM's more recent sound and improves on it a little bit. I would have preferred some more raw distortion in the recording, but I'm not going to complain too much...it's a million times better than AT THE GATES and when turned up to a high volume, the damage will have been dealt. Either way, this is potent hardcore for the slugged jacket and bullet belt-sporting punk that resides in each and every one of our psyches...right? And my copy came on crystal clear vinyl, for those keeping score. [JK]

(Havoc; P.O. Box 8585; Minneapolis, MN. 55408.)

THREATENING VERSE - Demo

Good, last LA punk with snotty female vocals, singing about poundin' Mickey's, class war, and fucking the system, and all that good stuff. Some line guitar pickin' with the breaks in all the right places. I could see them on a bill with bands like UXA, BEWARE, NAKED AGGRESSION, CHUY POLUKA, know what I'm saying? (Jake Skale)

(Mike - 626-967-7577)

URKO/MINUTE MANIFESTO - Split LP

For those poor souls who do not know URKO (UK) play that crazy ass overdriven, Scandinavian-thrash style that rivals the intensity of bands like Vultus, Totalitar, State of Fear, Severed Head of State. Too bad URKO is laid to rest now, due to their untimely death of their bass player Jas. It makes you wonder because all of their songs are about death and suffering in a disturbing, mutilated kind of way which just adds to the internal panorama of self-destruction in their music.

MINUTE MANIFESTO rip out 14 blasters of sick ass skate thrashcore mayhem similar to Asshole Parade, Charles Bronson, over which they throw in their own jazzy twists here and there. You gotta love a band with song titles like War on Children, Law of the Stick or Skateboarding Is Not a Crime, and they make the lyrics all conscious and meaningful. (Jake Skale)

(Enslaved Records, UK)

URKO/MINUTE MANIFESTO - Split LP.

Since their bassist Jas Toomer met his untimely death in a car accident recently, this is probably the last URKO record to see the light of day. It's too bad, since I've only recently gotten into them and they've quickly become one of my favorite bands to listen to on the ol' Walkman. They contribute eleven songs to their side of this split, and if you're already familiar with the damage that these UK thrash-

ers deal, rest assured that nothing has changed here. It not...this is absolutely badass hardcore that's somewhat similar to fellow Englishmen VOORHEES, at least in delivery and murderous spirit, if not in sound. My favorite element of this band is the vocals, which make pack-a-day chain smokers like me glad that vocalists like Craig exist. Man, I wish URKO could have come to the Bay Area to destroy the local hardcore and "thrash" die-hards and show them how it's really done. MINUTE MANIFESTO are new to me, and so far I like what I'm hearing from them so far. I don't mean to plagiarize Jake Skale's above review of this record, but his comparisons to ASSHOLE PARADE and CHARLES BRONSON are just about dead on accurate, especially where the vocals are concerned. They're also totally down with skateboarding, as songs like "Coping Vulture" and "Skateboarding Is Not a Crime" suggest, and that's probably about the only thing this band's even remotely happy about. Plenty of blast beats to make the thrashaholics happy, and MINUTE MANIFESTO manages to cram a whopping fourteen songs for their contribution to this split. Definitely a record that requires repeated spins on the turntable for sure! Sell all of your candy ass post-core youth crew records and pick up some real hardcore instead! [JK]

(Enslaved Records apparently has no address, so check your favorite disko table or mallorder service.)

VITAMIN X - "People That Bleed" EP

Ballistic straightedge, skate thrash hardcore punk. These guys are right up there with LIFE'S HALT and WHAT HAPPENS NEXT?. Twelve ripping songs all at breakneck speed and then they throw in all these unexpected weird breaks in between, which makes it hard to follow at first. So, I mean, they take it in all sorts of directions with loops and turns. It's all a manic ride, then they bring you back with the positive shout out choruses...Ok, forget everything I just said, and imagine it DRI were a straight edge band. That's what this sounds like. (Jake Skale)

(Havoc; P.O. Box 8585; Minneapolis, MN. 55408.)

YACOPSAE/ROT - Split 10" (Picture Disc)

It's about time I got to hear ROT, who I gather are somewhat of a legend in their native country of Brazil. I wasn't sure what to expect from past reviews, but I like what's going on here. Excellent raw as fuck grindcore that's made even more effective by good "musicianship." Imagine if DISRUPT had more blast beats and there you are. I'm definitely going to look for more material from these guys, since they're close to earning their spot next to my NAPALM DEATH records. Germany's YACOPSAE have been turning the heads of those that actively seek out international grind bands, and rightfully so. Lightning fast drumbeats, searing guitars, and incredibly high-pitched screamed vocals that will make your parents wonder what the fuck's wrong with your musical tastes. It's mostly all about the grind here, but "Boys Don't Cry" goes awry by going for the sappy pop punk thing...before thankfully (and mercifully) shifting gears back into more blastcore violence. Points are scored in their favor by ending their side with a sample of the ending theme for "The Muppet Show." While I was more impressed with ROT, YACOPSAE is good enough to make me want to try finding some of their other material, particularly their split EP with BIZARRE X. Just so you know, the labels are reversed, meaning that the ROT picture is actually YACOPSAE music and vice versa, so don't get confused when listening to this killer. Definitely check this out if you're an addict looking for your grindcore fix. [JK]

(TVG; PSF 1219; 14963 Ludwigslende; Germany.)

THE YOUNG AND THE USELESS - "Flash Gits In The Hour Of Chaos" - CD

What I love about listening to this is that it captures a short era ('95-'96) when there was a handful of young punk upstart bands here in the Oakland/Berkeley scene, or maybe I should say they were trying to make up for a scene that was lacking at the time. I'm talking about little kid hardcore bands like THE UNHAPPY, THE MISANTHROPISTS, THE MASKED MEN, and THE YOUNG AND THE USELESS. The cool thing was that you would see all the members of these bands (under 18 mostly) hangin' out every weekend at underground, all ages spots like the Hot Brau (Oakland), the Blue Dolphin (SF), the Long Haul (Berkeley), the Chateau (Berkeley), and of course Gilman St., but anyway, this CD is so in the moment of that time period. The band came and went so quick that they never got a chance to do a decent studio recording. Or maybe they just got tired of stealing their mom's station wagon so they could lug their equipment to shows. Which is why this is a compilation of boombox and 4-track demo recordings just put on one CD. Luckily, one of the members (Jake) gave a damn to do this. The music is thrashy punk with funny lyrics. Someone described them as CONFUSE meets CHAOS UK in the Gilman St. bathroom. (Jake Skale)

(Six Weeks Records, 225 Lincoln, Colton, CA 94931)



UGZ PRESENTS Yep again with the shows!



#4

PUNK MOVIE NIGHT

September 15th at Gilman Street in Berkeley, California

This was our return to booking shows after the UGZ record release show at Burnt Ramen in June. That show taught us quite a few lessons for sure, and luckily we were able to take some of those lessons and apply them to the rest of the shows we had planned for 2001. What's also pretty lucky is that The Evil Loki was just as enthusiastic as I was about organizing our first ever Punk Movie Night at Gilman. Loki actually approached me about organizing such an event after checking out a few of my columns in MRR. Once we settled on a handful of guidelines for how the evening should take shape, he quickly secured the night we wanted at Gilman (After some debate with a few of the less than progressive volunteers at the club), and soon after we were able to confirm the all important headliner band, TRAGEDY. TRAGEDY also happens to be one of my favorite bands as well, and so that booking created a positive energy that's good to experience at the beginning stages of planning an event like Punk Movie Night. Later we added FUNERAL, which is a new band featuring Todd (TRAGEDY) on drums and Frank (ATROCIOUS MADNESS) on bass, for what would be their first Bay Area show. Finally we booked San Diego's RUN FOR YOUR FUCKING LIFE, which was a recommendation from Mike Thorn who was stoked about their newest (at the time) record. As far as films went, I knew from the start that I wanted to show some Nick Zedd films, but I really wanted his permission to do so, and I was also interested in getting a newer film to show, if it was at all possible. Well both things happened, and I was stoked to say the least. I was also interested in showing some of the work of local filmmaker Bob Moricz, as well as having an encore showing of Martin Sorodeguy's film "Behind The Screams". The last time Martin showed his film at Gilman it had to be projected off of Arwen Curry's shower curtain via a video projector that Sean Sullivan had to borrow sort of last minute, and in general it was all kind of put together last minute. This time Gilman was equipped with a new screen and their own video projector, and more importantly we had a designated time slot for which to show the film, which could allow for some questions from the audience. Martin was there of course to answer them, although some what reluctantly, but in the end it turned out to be one of the positive highlights of the evening. Initially everything went wrong, but in the end it all worked itself out, and the evening was better and more special because of some of the obstacles we had to overcome. TRAGEDY crushed, and the turn out was really fucking good.

ORIGINAL BILL, with changes noted.

TRAGEDY (Portland)

-Tragedy played last and slayed, leaving the crowd, even some of the non-hardcore Gilman folks cheering for more.

FUNERAL (PDX)

-All of the PDX punx were sharing vans and equipment, and so when the van broke down in Eugene we had troubles. Funeral ended up playing before Martin's film, which was lucky because we weren't even sure they'd show up.

•**Behind The Screams** a film by Martin Sorodeguy

-Martin's film went on right before TRAGEDY, and it was a definite audience favorite.

Short Films by Nick Zedd

-Due to VCRs breaking down, we ended up showing only one Zedd film, a new one entitled "Thus Spake Zarathustra", which the audience patiently watched, and hopefully a good amount of them realized what a killer film it actually is.

•**Short Films by Eben and Julian from KWIK WAY**

-Another audience favorite of the evening, especially the rarely seen film "Kamala's Revenge", which Kamala missed due to skipping out to the brewery across the street.

•**Brnlnox + Punk Movie Night Intro** by Bob Moricz

-We made it through the intro, but then the VCR went haywire and destroyed not one but two films scheduled for the evening.

HARUM SCARUM (Portland)

-Turned back in Eugene I think. Cancelled.

•**RUN FOR YOUR FUCKING LIFE (Snn Dingo)**

-RFYFL went on after the first VCR broke and ate Bob's film. They ripped, although I'm not sure that the audience was exactly ready to get hardcore at that point. Not great overall but very decent for a debut Gilman performance.

Fire Breathing & Spoken Word by the Crimson Baboon

-Due to the late arriving bands, Ben the Crimson Baboon went on before Funeral. He nearly set himself a blaze, which could have been due to having to break up at least three fights prior to going on.

•**International Hardcore Videos by Ronda Benmnr**

-A Japanese band called **ENDZEWEK** showed up and asked to jump on, which is a no-no at Gilman, but since our bands were all no shows at that point, we allowed it. So They played right after the hardcore video compilation.

Beyond
The Screams
Mas alla de los gritos

by
NICK ZEPH
&
JON VOMIT

GOD IS DEAD
NITTSCHKE

TRAGEDY

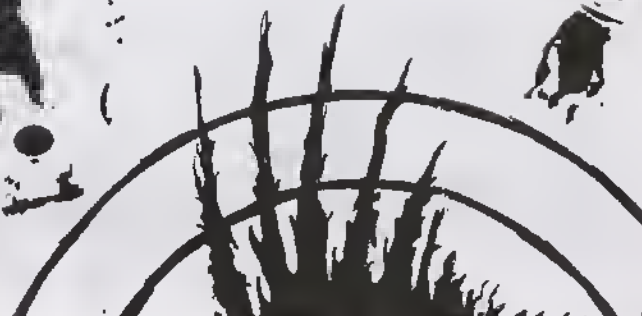
Run For
Your Fucking Life
Hardcore Open Act: 10:00
FUNERAL

UNDERGROUND FILMS

BATMAN & THE SCREAMS - A NEW FILM
REUNITE - A NEW FILM
PANDA'S MATHS - A NEW FILM
COUNTRY IN GREAT PAINS - A NEW FILM
+ New Films
by
NICK ZEPH

NEW
JUST ADDED!
HARUMI
SCARUMI

SEPTEMBER 5th
GILMAN 8 SHARP!
10-11 PM. More Info





MRR PRESENTS YEP AGAIN WITH THE SHOWS!



#5

Rampaging Insane Dapnavity Fest - 2001
November 30th at Gilman in Berkeley, December 1st at
Mission Rex in San Francisco, December 2nd at Burnt
Ramen Studios in Richmond / All Ages / \$5

ORIGINAL BILLS, with changes noted

Day One:

EHITLIET (Seattle, WA)
ATROCIOUS MADNESS (Portland, OR)
FUERZA X (Guatemala)
CATHETER (Denver, CO)
EBITCH (Austin, TX)

+

DELATE FORCE (San Francisco) in the Gilman Stoar
VOETSEK (San Francisco) in front of the girl's bathroom

Day Two:

CATHETER
WARMACHINE (Portland, OR)
-Warmachine cancelled, replaced by
ATROCIOUS MADNESS
BRAIN OIL (Oakland)
WENYO-O MATIK (Oakland)
BLOWN TO BITS (San Francisco)
FUERZA X

REAGAN SS (Los Angeles, CA)

-Reagan SS cancelled and was replaced by **ELEPHANT
MAN** (Redwood City/San Francisco)

Day Three:

NIGEL PEPPERCOCK (Oakland)
CATHETER
SHITLIST

-Last show as **SHITLIST**.

IRON LUNG (Reno, NV)

-Iron Lung cancelled and was replaced by **RAZED** from
Seattle (Formerly **DECREPIT**)

CRUEVO (Dogtown, USA)

SBITCH

VOETEEK

OYETROPNY (Millbrae, CA)

Master of Ceremonies: **The CRIMEON BABOON**

-There was also a spoken word performance by **Nick A.**
from Gilman.

This was our first ever attempt at doing a fest, and although it originated one day at the old UGZ HQ in Oakland, on 40th Street, it quickly became a group effort with many organizers and points of view being thrown into the mix. Initially it was a collaboration between Loki's Pentagram Mafia and the UGZ, which was the same team that did Punk Movie Night. We later asked Mike Thorn and MRR to join the effort, and later still we incorporated Marcus and his cadre of Pyrate Punx. By the time we ran ads, and began to flyer for the shows, it became "MRR Presents, along with the Ear2theground Punx". The Ear2theground Punx are, for the purposes of booking shows and organizing events such as this one, Urban Guerrilla Zine, Pyrate Punx, Pentagram Mafia, and even a majority of the local bands.

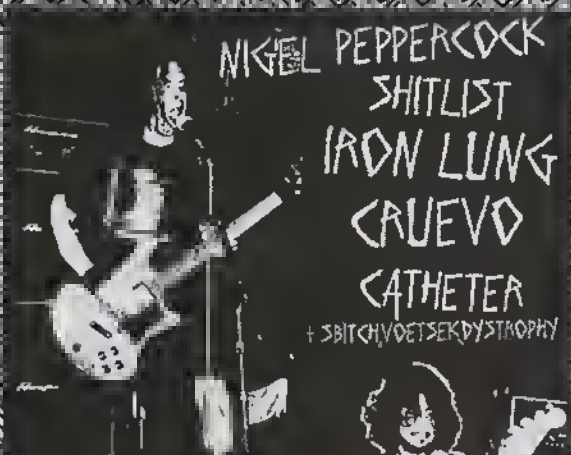
The actual R.I.D. Fest was not the mind blowing success I would have wished it to be, but it was a success in terms of not laying an egg attendance wise on any of the three days (Sure we could have done better, but when you consider the rain storms and other factors, MDC tours and bull-shit like that, then you ave to be pleased), and most of all it was a success in the way the audience at all three shows was diverse in terms of socail backgrounds and ethnicity, which is something you don't see often enough at Bay Area punk shows. Musically I challenge you to find better performances all year than those put down by CATHETER on Friday, BLOWN TO BITS on Saturday, and SHITLIST on Sunday. NIGEL PEPPERCOCK brought everything to a close with a set of pure mayhem (Along with plenty of audience participation), including flour, eggs, firecrackers, flairs, bamboo birdcages, condoms, and a bunch of other unidentified creams and liquids. Rampaging Insane Depnavity, definitely.

NOVEMBER 30TH



SHITLIST
atrocious
madness
catheter • fuerza X
s'bitch • voetsek
924 Gilman St. \$5 8pm

RAMPAGING INSANE DEPRIVITY FEST - 2001



NIGEL PEPPERCOCK
SHITLIST
IRON LUNG
CRUEVO
CATHETER
+ SBITCHVOETSEKDYSTROPHY



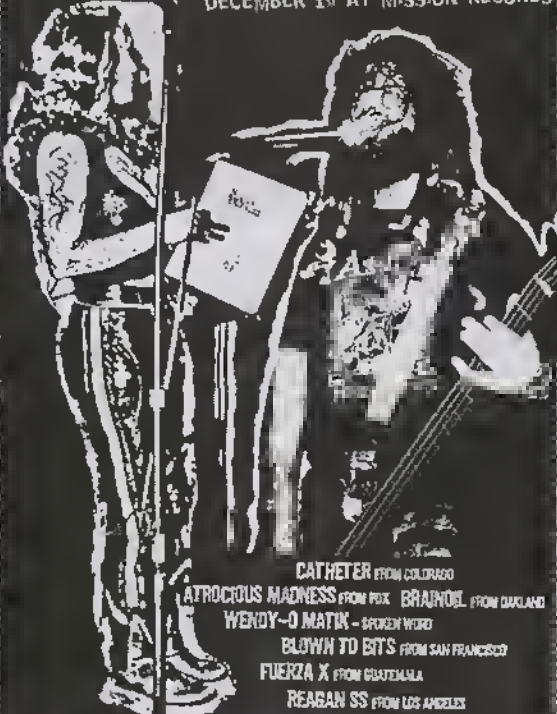
R.I.D.
FEST-2001

DECEMBER 2nd - 6pm
BURNT RAMEN & TONIC
ALL AGES - \$5
IN ESPRIMO, RICHMOND, CA
WINE & DANCE, NEW MEAT, THE
W.I.D. FIRST IS COLLECTING
TO SUPPORT FOR THE
C. L. B. FIRST AT THE FEST.
IT'S A GOOD NIGHT, TOO.

DAY THREE

R.I.D. FEST 2001 3pm/All Ages/\$5

DECEMBER 1st AT MISSION RECORDS



CATHETER FROM COLORADO
ATROCIOUS MADNESS FROM FOX BRANDOL FROM OAKLAND
WENDY-O MATIX - BROKEN WORD
BLOWN TO BITS FROM SAN FRANCISCO
FUERZA X FROM GUATEMALA
REAGAN SS FROM LOS ANGELES

DAY TWO

DAY ONE: GILMAN
BERKELEY, CA

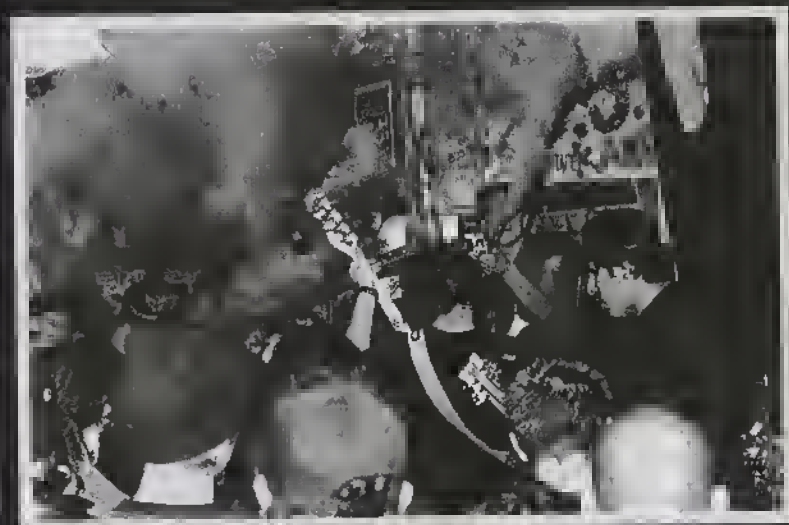
DAY TWO: MISSION REX
SAN FRANCISCO, CA

DAY THREE: BURNT RAMEN
RICHMOND, CA

RAMPAGING INSANE DEPRAVITY FEST

DAY THREE

Burnt Ramen Studios



SBITCH

From Austin, Texas

Two days of making a statement, and there aren't many punx that would argue with their methods.

We need more bands like SBITCH in these parts. They'll be back soon, so...be there!



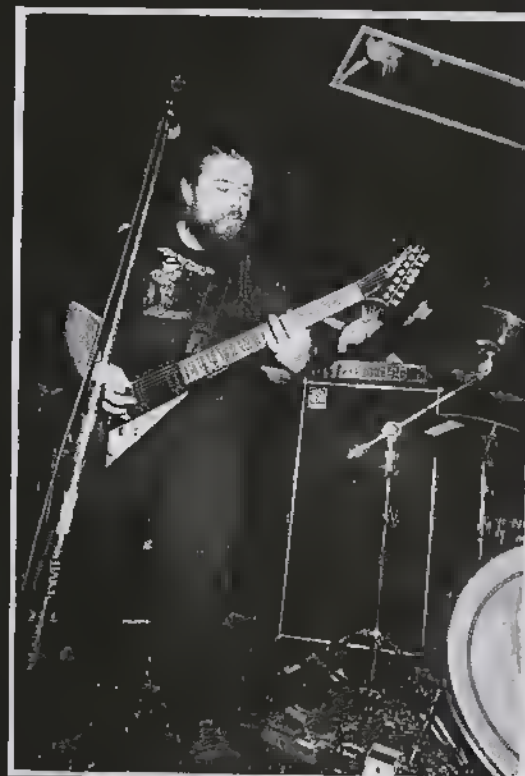
The R.I.D. fest featured one of the most diverse cross sections of punx we've seen in a while. That is the real success of the entire weekend.

Photos by: Sam Bortnick

RAMPAGING INSANE DEPRAVITY FEST

DAY THREE

Burnt Ramen Studios



CATHETER crushes, yet again!
Three days straight, and
still no mercy.

NICK delivers a brutal
dose of spoken word.

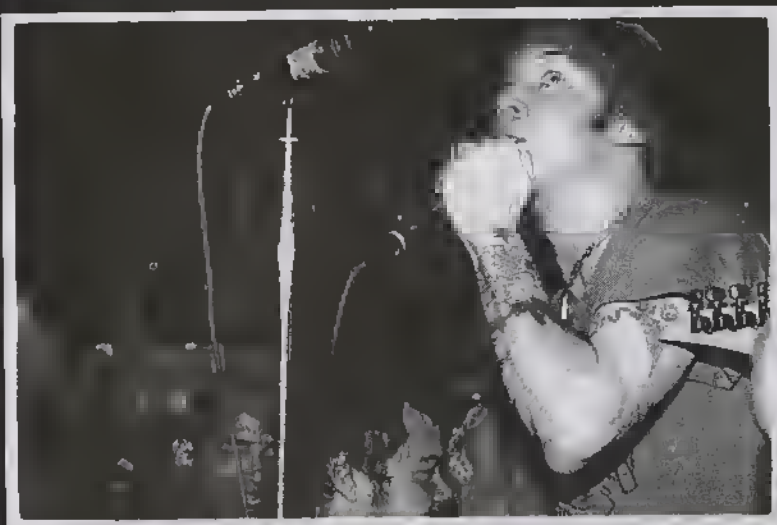


Photos by: Sam Bortnick

RAMPAGING INSANE DEPRAVITY FEST

DAY THREE

Burnt Ramen Studios



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This was, according to Joe, their last show, and if so then they went out with a blast. The pit was going off & John The Baker was making sure that

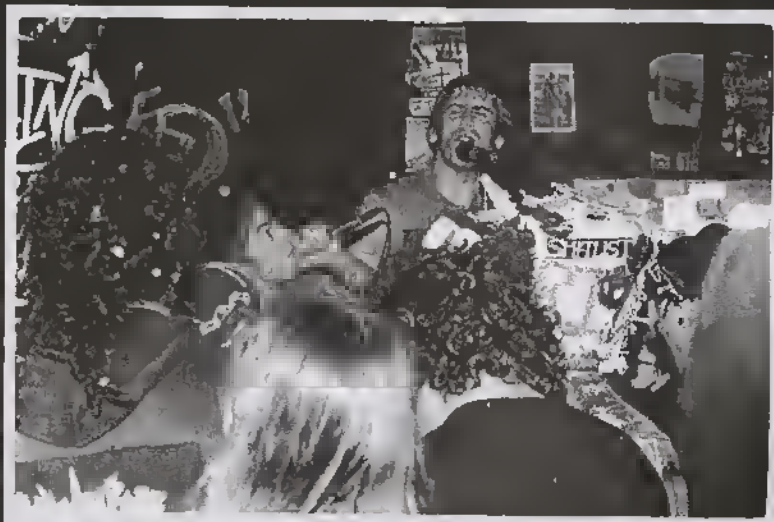
their performance will be heard again some day on a final live CD. Only £150 was this good in the past year.

Photos by: Sam Bortnick

RAMPAGING INSANE DEPRAVITY FEST

DAY THREE

Burnt Ramen Studios

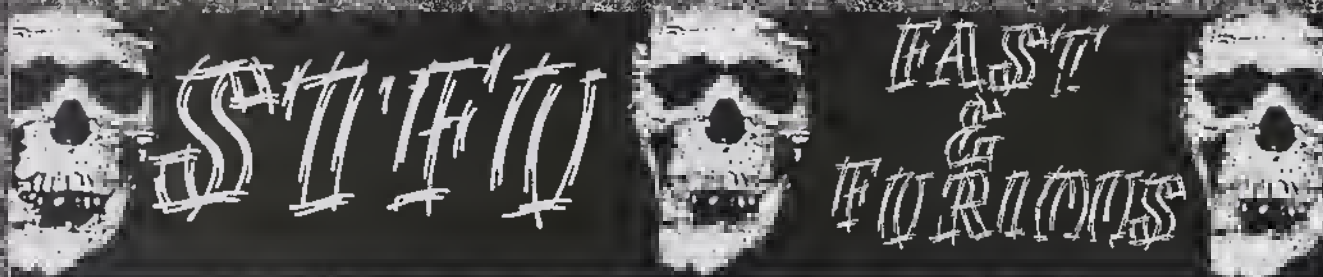


... A Cold Slap Of Reality...



...Waiting for CATHETER...

Photos by: Sam Bortnick



Well god damn, it's the treacherous three known as SHUT THE FUCK UP. No, not the band from Washington state, but this is S.T.F.U., the trio, from Oakland and San Francisco. They've been tearing shit up for over a year now, and they have opened for such notable acts as: DR. KNOW, DS-13, THE LEWD, and DAYGLO ABORTIONS. This interview was done at Tony's pad in Oakland. Also on hand for commentary was Bobby Snot and Nikki, who is Jeff's wife and Tony's sister. Interview by Jake Skate.

Tony Spazmagorick // Bass & Vocals & Stagedives
Jeff Leppard // Guitar & Vocals
Lindee // Drums & Vocals

UGZ: All right, first of all, tell me who the fuck you are and why were you put here on earth, to do whatever the fuck you do?
JEFF: Tony was put here to grow a mohawk.
UGZ: How long have you had a mohawk?
TONY: Actually, half of my life, I think it's sixteen years now.
JEFF: Tony Hawk of seagulls. (Laughs)
TONY: I wouldn't laugh too hard, Jeff Leppard.
JEFF: What's so funny? Lin-D, U.I. (Laughter)
UGZ: D.U.I.?
TONY: Two and counting.
JEFF: Three strokes and your out, fuck.
UGZ: What do you guys try to express in your music? Are you guys artists?
TONY: Actually, we all have fucked up bosses, and really fucked up lives, and that just comes out in our music.
JEFF: Just gets the aggression out.
TONY: Either that or kill people.
JEFF: Or join the military, so we can nuke 'em.
TONY: Yeah, it would be hard to fit them all in a microwave.
UGZ: What do you think about living with the threat of nuclear war, living in fear, and the whole political climate right now?
TONY: It's how we grew up, and it's been going on for years.
JEFF: Reagan!
TONY: It's just reality, we deal with it everyday now.
UGZ: It's so much in your backyard now.
TONY: Yeah, it's about time now. You thought America was so big and bad and untouchable, yeah right.
UGZ: Are you terrorists?
TONY: Liquor store terrorists, Eco-terrorists.
JEFF: Fuck the trees, Fuck the corporations, Deconstruct!
TONY: Fuck everyone that fucks up everything. Tear it all down, and start again.
UGZ: Have you guys noticed a resurgence in good hardcore, here in the East Bay?
TONY: Do you mean fast, furious punk, or do you mean hardcore like MADBALL and all that shit?
JEFF: New York style!
UGZ: Not like hardcore, I mean like underground d.i.y, hardcore.
TONY: Seriously, I see it comin' up fast. Right now there are a lot of sick ass ghetto punk bands.
JEFF: There are a lot of new bands that are sick of the fucking new school shit that just killed everything a while back. Finally there are a lot of bands that actually give a shit about the music, and they're doing something.
TONY: And they're all sticking together, being homies, and being cool and that's just the thing, because fuck all that clique shit.
JEFF: It's not always the same people. There are new faces poppin' up all the time.
LINDEE: I definitely think the scene is way better than it was and everybody is working together, interchanging and lending equipment, that's what I like to see.
JEFF: As punk rock is a reaction, so is the new scene a reaction against how shitty the scene was.
LINDEE: There are no more attitudes.
JEFF: Well, there's a little bit. There has gotta be something to fight against.
TONY: Actually, to sum it up. The scene has come up a long fuckin' way, and it's rad.
UGZ: Ok, you guys have a pretty heavy sound. You could play on a bill with crust bands or punk bands. What do you prefer?
TONY: We just wanna play fuckin' punk rock with fast and furious bands. I don't give a shit. It's like crust-core whatever, you can categorize our music however the fuck you want. Basically, I just wanna go forward, fast and pissed off.
JEFF: That's an artistic expression dude.
TONY: Fuck no. Get outta my house.

UGZ: What are some of the hardcore bands that have come up recently?

TONY: BORN/DEAD, URINE, DEAFALL, they just came out of nowhere and they're bad ass.

UGZ: Is it still about Gilman, or are there other places to play?

TONY: Burnt Ramen,

LINDEE: Punk Rock in The Parking Lot,

JEFF: Gilman can be fun, but there are more places to play that are a lot more fun.

UGZ: What are your earliest recollections of punk? What got you into this?

JEFF: salesian Christian Camp, when I was 11 years old, BATTALION OF SAINTS and DEAD KENNEDYS. All the old guys singing about the Anti-christ and World War 3, While I was going to camp mass, fucking wondering what it was all about.

TONY: Going to hell was where you were going, but you broke free.

UGZ: Where did you first hang out when you got into punk?

JEFF: Gilman '97.

TONY: shit, '85, The Farm, On Broadway, Ruthie's Inn, The Stone. Oh dude, remember back in the day when you could go to the Farm in the city, and if you make it back it time you could go to the fuckin' stone, and if nothing was happening there, then you could just stagger across the street to the On Broadway? If nothing was happening there, then you just stagger a hundred feet across the street and you are at the fuckin' Mab. What the fuck? Think about it, I mean, could you ever...?

BOBBY SNOT: shit, in the East Bay.

UGZ: Slaughterhouse?

BOBBY SNOT: You could go to Gilman and see SNFU, not be able to get in or something, then just walk down to Ruthie's and all of sudden run into POISON IDEA, RKL, and the ACCUSED. You could walk from one bad ass show to another, that's how it was.

UGZ: How else was it different back then?

JEFF: You were there old man, what do you mean?

UGZ: What do YOU guys remember?

TONY: Skinhead Hill, Punk Rock Hill, and then like Hippie Hill, yeah right. They'd get beat down so fuckin' quick dude. It was major battles all the fuckin' time. Buena Vista Park West, the fuckin' top of the hill. Or how about hangin' out at that fuckin' place on Market street? Zimms. Zimms was the place to go after the Farm, if you got stranded because you could stay there 24 hours. You'd order a cup of coffee, and just put your head down.

UGZ: Let's talk about the mid-80s crossover scene when metal and punk fused together.

TONY: (Laughing) ATTITUDE, ATTITUDE was the first one to cross metal and punk.

UGZ: During the crossover, did it become more segregated or were people coming together?

TONY: They came together for a while. I noticed that if some metaliers showed up to a punk show that they would get fucked with more than when a punk went to metal show, and they were the minority. They'd get fucked with a little, but at least people don't get beat up and hurt anymore. You'd end up partying with them later, you know?

NIKKI: I see more punks at MOTORHEAD shows than dirtheads.

UGZ: What are some of your fondest memories of the Oakland scene?

BOBBY SNOT: NOFX at 7th street in West Oakland, playing as a three piece.

TONY: Parties at Fraggie's Zoo Haus. I remember walking into his living room and there's MDC playing, and I got kicked out for stage-diving off the banister onto a bunch of people. They got mad.

NIKKI: A good memory. What about when the Anarchist Convention was in San Francisco? CHRIST ON PARADE and MDC played at Gilman.

UGZ: Back in the day, what bands had the rowdiest crowds?

TONY: RKL had good ones. Ooh! Any shows at the Farm basically, I mean, where the fuck else could you go and see DRI, RAW POWER, and CAPITOL PUNISHMENT all at once for like five bux, and be fucked up?

JEFF: You could afford to drink before a show.

NIKKI: Jumpin' off the balcony at the On Broadway.

TONY: The best was diving off the balcony at ENGLISH DOGS, cracked my face wide open.

UGZ: Do you think that drugs take the edge off of the music?

TONY: Fuck Yeah.

NIKKI: I hate to say it, but a lot of really good music comes out of heroin.

TONY: Heroin? Fuck that. The best music comes out of speed. Crystal makes the best fuckin' punk music.

UGZ: HELL'S KITCHEN - "Crystal Wasteland".

TONY: At the Farm one time, James Hetfield kicked the shit out of Paul Baloff over my last quarter of speed. I was in the bathroom chopping up the line on the toilet, my last motherfuckin' quarter, and I'm selling it to James Hetfield. Paul Baloff walks in, he's all dude, "I thought you promised that to me?" James says, "What are you talking about? I just bought it." I'm taking a piss, next thing you know, they're fightin'. James fuckin' clocked Paul right in the chops. I'm like, "You guys are fuckin' assholes, quit fighting, get up." So, I lined the whole quarter up and said, "None of you is gettin' it." I lined it up in three lines and we all did it.

UGZ: Any last words of wisdom?

TONY: Let Jesus enter your life.

LINDEE: Come see S.T.F.U., and support all local punk bands.

TONY: All the punk bands unite and fuckin' tear shit up.

JEFF: Are we gonna be on the cover?

To Contact SHUT THE FUCK UP:
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ELDEPA(1332) Reunion show at CAA Saloon in San Francisco.



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